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NUMMER FIFE.

Poody soon Sharley, my poy, ve'm got to bick ub our walise und got ub and got. Yes sir, der dime was drawing nigh und avay ve must skydoodle for anyveres und eferyveres all ofer der coundry. Yes, sir, off on der road mit a rofing commishion, mit our sails filled mit hope und our wessel freighted mit grade oxbecdashions. No doubd ve vill come gross many a shdranded bark und floading wreck und sail ofer many a shbot avay down pelow vich lays der remains of many nople craft whose cabdain und grew long since vent "to dot Borneo from vence no draf-ellers kin made rades." Led us hobe, Sharley, dot der only shnags dot ve'll run agross vill be dwendy-dollar gold bieces und der shcooners ve'll saw going down vill been secooners of bier. Der Grade Desert, dey say, vas shdudded all along der hole roude mit der pones of men and camels, und id alvays vas dot vay, doo. Der same vay here on der road—pones all der vay long—damborines, fiddles, yallow clarineds. Und I bed of der drutd vas knowed for a facd, dot der yallow clarined done der hole beesness. You don'd blief in Jonahs? Vell. I do. Yes, sir, I do und I alvays vill bleef dere vas such dings, doo.

Sharley, ve'm god a boody easy ding of id for a leedle vile—shord jumbs, und all dot—nice halls and good hodels—bud vaid dill ve gid away a leedle furder towards der bewdiffel oder blace ve vas going to—vere dere vas noding bud owl drains mit emigrand balace cars dot vent along ad der rade of dwendy miles a day, und ven you gid on board der brakemens dells you you kin fish oud of der vindows as you ride along, und you kin got fishing lines und bait from der boy, dot on any oder road vood be bissy selling books und newspapers. On von of dese roads vere of a engineer sees a fly on der drack dree hundred feet avay, he vill vissle down prakes and Shoo Fly dill der animal gids his drunk off of der rails. Dere vas nodding like a good, careful engineer, Sharley, bud der vas such a ding as being a leedle doo careful. Und der hotels—ah, der hotels! You go in von of dem, took a drink, und look ad everyding gross-eyed for dree days. Dwo drinks vill make der carefullesd man in der combany leave his walise on der firsd gorner he comes to. Von of dese hodels vere, ven you gid in town, der landlord dells you, mit a sourdonic crin, dot dis season is peen der besd he efer knowd in der blace—oney nine oud of den of der combanies dis year had busded und left deir baggage mit him. Der oders got avay by der shkin of deir deet. You are habby den, of course, all der dime you'm in der town, und you dry to kill der landlord mit his own benzoon. Dere vas towns in dis coundry vere der Sheriffs und oder beebles lay avake nighds rooding for shows to vent proke, und dey'm oney habby ven dey'm levi-ing on somepody's bill drunk und hodel baggage. Dere are some gompanies dot's use to dot kind of dreatmend, und of dey vent drough der coundry mit oud being busdid elefen or eighd dimes voodn'd know vat to dink of id. Und dey shdard oxbecding id doo. Der voods vas full of dem, und "der gry vas shdill dey come, der gawks! der gawks!"

Sharley, ven acdors, minsdrels und cirgus fellers die dey durn indo horses. Vy, oney der oder day I vas shdanding on on der gorner of Proadvay und 14d shdreed, und I nodiced dwo olt nags in frond of a Madison afenue shdage und reckognized der bair of dem. Yes, sir; der von on der off side vas J. R. Scott und der oder vas Billy Newcomb. Dey nodded to me as dey shdobbed to led a bassenger oud, und ven I asked Scotty of he liked der idea of being doupled ub mit Newcomb, he kicked und said, "Neigh!" Some acdors dond vaid dill dey durn into hosses—dey're always kickiug—kick, kick, kick, der hole time.

Dot shdoud, ropusd-looking gentleman dot jusd vent by mit George Leland, of der Sturtevant House, vas der dragedian, John McCullough. John vas a nadife of der land vere der abble bidayders crow—vere dey sing "Der Hart dot vonce drough darrier's halls." He come to dis coundry ven he vas wery young und vent to vork as a tinshmit. He did'nt like id any doo firsd rade, so he vent indo der deatrical beesness. He abeared mit Edvin Forrest in California und made a goot many varm friends. Ven Forrest vent avay McCullough shdaid und got to be a grade faforide mit efrypody. He obened a deadre mit Lawrence Barrett und made some money. Dwo or dree seasons ago he come on Easd on a shdarring exbedishion und I radder dink he dond vas a bid sorry for id neider. He vas a genial, goot feller und he's got lods of friends all ofer der coundry, und aldough deir names vood fill full a goot sized direcdory he keebs adding to dem efry day. He is a varm friend, Sharley, und vas as generous as der day vas long. Many und many a acdor's vidow und orphan gids down on deir knees ad nighd und brays Heaven's shoicersd plessings on John McCullough. He's peen guildy of many a nople deed of sharidy dot der vorld dond know anyding aboud and nefer vill off dey vaid for John McCullough to dell id.

Here comes von of der mosd bobular young men on der boards, Harry Crisp. Harry comes from a deadrical family und knows der robes all ofer der shib. He vas porn in Edinburgh in 18 und 46, und come to dis coundry mit his fader und his mudder ven he vas a kid. He's peen on der durf all his life und is alvays in demand. He made his firsd abbearance in Bosdon ad der Howard, und made a bronounced hit in der characder of Snorkey, in Under der Gaslighd. I bleef he vent from dere to de Soud mit John T. Ford. He shdaid in Dixie von season und made any quandidy of friends in dot coundry. Finding dot he could nod exisde mit oud a bean or dwo vonce on a vile, he vent back to Bosdon to der Mooseum as a jufenile und high comedy man. His grade hit vas plind Caleb Devine in der Dwo Roses. He god beans blendy for a vile und come on to der 5d Afenue Deadre und blayed Rev. Harry Duncan in Divorce. Needing more beans, he vent back to Bosdon. He vas mit Sothern und blayed Asa Drenchard, und so 4d. He vas mit Aldrich in My Bardner during der early bard of dis season und is engaged mit Salvini for der season of '80 und '81. Harry Crisp vas a conshienshous acdor and a dorough gendleman, und anyding endrusded to his care vill be ardisdically rendered und addended to efen to der minudesd dedail.

Dis shdoud gendleman surrounded mid dot growd of beeble vas der Honoraple Sheridan Shook, Ex Internal Refenue Collecdor, Ex-Suberfisor, Ex-Manager und Ex half a dozen oder dings. Mr. Shook is der lessee of der Union Shquair Deadre, aldough now he is got noding to do mid id. Nexd May I bleef he vas going to dook der managerial reins vonce more in his hands, aldough der vas nod anyding seddled as yet. He is a shrewd fellar Sharley, und aldough he is got a dozen irons in der fire he dond led any of dem purn. He vas porn in Red Hook a few years pefore der var, und dey say dot it vas a goot ding for der neighporhood, for der blace is kepd on imbrofing efer since. He is a wery bobular man, und is quite a bolidishian, so much so dot any dime anypody vants a office, of Shook vas mid dem dey vas all right. He is a man of large ideas und dond shbare any money in der broduckshun of a new biece. Of a ding was needed he vood hafe id of id cosd a hundred dousand dollars. In case Mr. Shook dooks der deadre, Mr. Palmer will remain—sure.

PERSONAL.

PASTOR.—Tony Pastor is raking in ducats by the bushel.

BARRETT.—Lawrence Barrett is in town. He is stopping at the Victoria.

CANNON.—John Cannon runs the front of the house at the Comique as successfully as Harrigan manipulates the stage department.

FROHMAN.—Dan Frohman has the best-arranged scrap-book of newspaper notices kept in New York. No notice of the Fifth Avenue escapes his lynx eye and his gleaming scissors.

HARRISON.—George Harrison, the treasurer of the San Francisco, has to do about as lively work in handing tickets rapidly, as anybody in the city. He's a great gun with Birch and Backus' patrons.

SALVINI.—The polyglot arrangement works capitally. Thanks to THE MIRROR'S compelling the withdrawal of The Passion Play, New York will see Salvini act many weeks earlier than was expected.

THANKSGIVING.—Last Tuesday every theatre in the city was crowded at both afternoon and evening performances. Reports from out of town show that this pleasant state of things was not confined to New York alone.

B. Spyer, of St. Louis, does an immense trade in his particular branch of business. His Diamond Parlor is the scene of large transactions in the precious stones. Professionals visiting St. Louis will find it well worth a visit.

WARREN.—Harold Warner played the leading parts last week with John Jack in Jersey City, both in East Lynne and Our Boys. Mr. Warren has appeared at various times with Frank Mayo, Minnie Palmer and Mrs. Davenport.

OUTRAM.—Lecnard S. Outram was specially engaged to play Thanksgiving week with Kate Claxton. His acting pleased the management so well that they closed with him for the balance of the season immediately after the first performance.

FISKE.—The Christmas number of the *Spirit* (which, by the way, will be a remarkably attractive one) will contain a sketch from its brilliant dramatic editor, Stephen Fiske, called "My First Partner, a Story for Newsdealers and Newsboys."

DAVENPORT.—Fanny Davenport was prostrated by rheumatism last Wednesday in Philadelphia, and a $1,400 house was turned away. She recovered sufficiently to play to $2,600 Thanksgiving day and evening. The engagement has been most prosperous.

COGHLAN.—The success of The Guv'ner, at Wallack's, is only regretted because Rose Coghlan's admirers are not pleased that their favorite should be idle. There seems to be a fatality in her joining theatres where plays enjoy long runs in which she is not cast.

COMIQUE.—The Nominee has "caught on," vulgarly speaking. Tuesday night there were crowds of people standing out in the lobby, content to hear a few snatches of Braham's sweet songs, and look at the piece over the heads of four or five rows of standees.

COBBE.—J. H. Cobbe after piloting The Old Love and the New through the English Provinces for over two hundred nights, returns Dec. 13 to Genevieve Ward as her manager at a yearly salary and an interest in all her profits. Mr. Cobbe's travelling experience will render him valuable in arranging tours for Miss Ward's pieces, Annie Mie and Forget-Me-Not. Several companies will soon start out on the road.

THE WORLD'S METROPOLIS.

LONDON, Nov. 18, 1880.

It is pleasant that the inaugural performances at the reconstructed Princess' Theatre should be also rendered remarkable by the reappearance in England, after a twenty years' absence, of Mr. Edwin Booth. The series of parts to be undertaken by this distinguished actor will include all, or nearly all, of the twenty-five roles in which he has more especially distinguished himself, and as his engagement in London is necessarily limited, only twelve representations of each play will be given. It has been thought that weak judgment was displayed in placing Hamlet first upon this list, inasmuch as it is not one of Mr. Booth's most generally received successes, and also because it was in this part that Mr. Irving deservedly gained the greater portion of his laurels. Consequently, all other Hamlets are measured, not so much with, as by this modern standard, which might naturally be expected, under present circumstances, to develop somewhat unyielding proportions.

But whether Mr. Booth was not particularly well advised in assuming such a part with a view of following it up with those in which he is considered without a rival seems hardly a moot point. It can only be said that, if popular report from America speaks fairly in placing his Hamlet somewhat low upon his list, Mr. Booth will gain for himself in London at least as great an amount of admiration as he has already won in America, when he favors us with those more wonderful impersonations. As it is, he has been received with every expression of appreciation of his thoroughly scholarly assumption. It is, however, objected by some critics that Mr. Booth omits due regard to the advice which he himself renders to the players and indulges in too great redundancy of action. This seems, however, to partake something of the nature of caviling, for to ordinarily perceptive eyes it has been difficult to discover any excessive gesture. In fact the prevailing grace and elegance both of movement and utterance appear to be one of the most prominent characteristics of Mr. Booth's Hamlet—so subdued, in fact, is the key in which the part is played that comparative weakness appears. In the scenes with Polonius, with Rosencranz and Guilderstern, with the Gravedigger, and particularly in the scene with Ophelia, Mr. Booth was thoroughly excellent, whereas the play scene scarcely produced so great a result. The mimic stage, on this occasion, is built at the prompt side, instead of at the back, as is usual, and Hamlet therefore has to turn his back to the players when he would regard the King, or to the King when he would behold the players. The last scene is more remarkable also for the skilful fencing both of Hamlet and Laertes, than for display of force, whereas the interlude wherein the waterfly Osric appears is admirably played. On the whole, the performance is throughout sustained in the same tone in which it is conceived, and would be sufficient by itself to earn for Mr. Booth the title of a great actor. If his succeeding impersonations indeed only sustain the impression already created, we shall have seen enough to justify a great respect for America's representative tragedian.

There is nothing very remarkable about the remainder of the cast. Mr. Thomas Swinbourne played Claudius during the long run of the piece at the Lyceum, and he now resumes the part. Mr. John Ryder undertakes the part of the Ghost, with somewhat disappointing results. Mr. Beauchamp, who plays Horatio, succeeds Mr. Charles Harcourt, and only makes one regret the untimely fate of that unfortunate actor. Rosencranz and Guilderstern find representatives in Messrs. P. C. Beverley and G. W. Garthorne. There is nothing astonishing about Mr. Beverley's performance, while Mr. Garthorne's is surprisingly weak, owing principally to Mr. Garthorne's voice, which is of the flat and watery description that is eminently agreeable when exercised in the expression of light comedy platitudes, but is calculated to provoke derision when employed in the delivery of blank verse sentiments. William Farren makes Polonius somewhat too much of a doddering old fool and becomes so great a nuisance that his murder is accepted as a relief. Laertes is tolerably represented by Mr. E. Leathes. This gentleman was probably engaged for the part in consideration of his being esteemed the best fencer on the stage—a reputation he gained during the time that he played Laertes to Mr. Irving's Hamlet. At any rate he has not played any part lately that did not draw upon his dexterity in this science. Mr. F. Charles spoke Osrics few lines commendably, and Mr. Rosner, as First Player, was passing fair. Mrs. Hermann Vezin does not shine particularly as Gertrude, but Miss Gerard makes a great advance in her profession by her rendering of Ophelia—particularly in her mad scenes. Miss Maud Milton as the Player Queen, and the various persons engaged for the other subordinate characters, are all satisfactory.

The scenic arrangements are very fine, and besides reflecting great credit upon Mr. Brook, the artist, exhibit the capabilities of the new house in this direction with very promising results. The costumes and general appointments are similarly creditable to the management which has evidently entered very heartily into the new season's work. The house itself, which has been rebuilt under the direction of Mr. Charles Phipps, F. S. A while a very great improvement upon the dingy old Princess, is somewhat disappointing viewed from the standard that is afforded by the New St. James' and the new Haymarket. Every precaution as regards fire-proofing and so forth has been taken, the stage being divided from the auditory by a solid brick wall, which is carried on above the roof. There are several separate entrances in the various streets on which the theatre abuts—a separate door having been erected and entrance reserved for the use of the Royal Family. There is a grand saloon and a smoking room, which opens with a balcony into Oxford Street, and cloak rooms, and so forth, are numerous and well appointed. In addition to these comforts less essential joys take the form of allegorical paintings in the tympanum of the arch above the proscenium, and of figures of Poetry and Music contained in the spandrils supporting the ceiling.

The opera season continues, and gathering strength with advancing age, improves as it proceeds.

The O'Dowd is to be withdrawn and at once. The cause of this unexpected stir is set forth by Mr. Boucicault in yet another proclamation. It has come to his knowledge, says Mr. Boucicault, that objection is still taken to the political tenets advanced on the hustings during the election scene in his drama. He says that this scene is so essential to the play, in his opinion, that sooner than excise it, he has requested leave to withdraw The O'Dowd just as quickly as another piece can be put up in place of it. The patriotism of Mr. Dion Boucicault, which has before this been debated, is therefore now placed beyond question. What does he care for sheckels? Sooner than lower his standard of patriotism, you perceive, ladies and gentlemen, he withdraws his play, and all in polite deference to public sentiment.

Annie-Mie has proved such a failure at the Prince of Wales', that it will very shortly be withdrawn.

SOME PROPHETIC UTTERANCES.

CAUSE.

[From the New York Mirror.]

NOV. 6.—But the Passion Play in all probability will not be brought forth in all its blasphemy at Booth's Theatre in December. Manager Abbey is not an obstinate, unreasoning man. *He will see and gracefully acknowledge the mistake he has made before it is too late*, and thereby intrench himself in the opinion of everybody whose respect is worth having, as one of the shrewdest, most sensible and enterprising young managers in the country. If, however, he persists in his intention, legislation will be brought to bear that will result in the passage of a special law preventing the shocking and repulsive exhibition from taking place.

At all events THE MIRROR *assures its thousands of readers that the disgraceful Passion Play must not and shall not be done in New York!*

NOV. 13.—THE MIRROR means business. It commenced this crusade in all integrity, and it means to carry the fight through in the same spirit. We said last week, that the Passion Play would not be done in New York. We meant what we said, and reiterate the statement this week. Our readers need feel no alarm about the solidity of the ground upon which this positive assertion is based. *We have made this promise, and as sure as the sun rises to morrow, it will be fulfilled.* There is one month yet to elapse before the date fixed for the first performance of the sacrilege will arrive. In that time much will occur.

We simply demand patience and confidence in our ability to perform what we promise.

NOV. 27.—Manager Abbey has one more week to repent; but we intend to make his repentance final and to take bonds against any relapse.

EFFECT.

[From Abbey's Letter to the Public.]

It is my conviction that no man whose business success depends upon the approval and patronage of the public has a right to represent that which is regarded with disapproval so positive, and expressed in terms so denunciatory as those which greeted the mere announcement of an intention to produce the Passion Play.

While, as I have intimated, I have always entertained the belief that the representation would inevitably inspire feelings of reverence and awaken devotional emotions, rather than occasion the shock to the religious sensibilities anticipated, yet I feel that I have no right to set my single opinion against that of an almost entire community, and thus to outrage any sentiment they may possess, no matter how unjust I may consider the existence of such sentiments to be.

I have therefore concluded not to produce, or gave any representation whatever of the Passion Play. HENRY E. ABBEY.

—Stars going West will find English's Opera House, Indianapolis, a fine theatre in which to appear.

—A. M. Palmer's False Friend combination are filling dates rapidly.

—Our Goblins, the musical extravaganza given by the William C. Mitchell's Pleasure Party, is meeting with excellent success.

—Tony O'Dowd is William J. Scanlan's new play, to be given by his own company.

—Milton Nobles on the Pacific coast scored a great success with his Phœnix. The local press are puzzled as to what his play is; but they all agree that as a fun producer it stands unrivalled.

—The Grand Infanta, a new organization of one hundred juveniles, is the latest candidate for popular favor.

—Frederick Paulding commences his season Dec. 20, with a good company and an excellent repertoire, comprising, in addition to his Shakespearean plays, Salviati, an adaptation from the French by William Seymore.

—Haverly's United Mastodons are drawing big crowds in England; his Widow Bedott company is creating a furore of excitement down South; his Colossal Colored Carnival has been startling the Washingtonians, and his New Mastodons are carrying all before them out West.

—Managers of attractions having open dates should correspond with the management of the Royal Opera House, Toronto, Canada.

—The entertainment at the Academy of Music on Thursday afternoon (Dec. 2) is a big affair. All the principal artists of the city take part in a specially selected programme.

THE NEW "LONG BRANCH."

The new version of Long Branch as reconstructed for the present company seems to have made a most decided hit at Ford's Theatre, Baltimore, and The Favorites have met with a reception that insures them large business as often as they may wish to return. The local press teems with good notices of Catherine Lewis, who heads the organization. As this is the first production of the new play we give space to a partial synopsis of it.

Miss Electra Bracegirdle, from Kentucky having inherited the astounding sum of $5,000,000, comes to New York bent on a reckless splurge in the domains of Society and Art. Being unprotected and alone, she forthwith proceeds to hire a family, which includes, beside several relatives, a father and a little brother and sister. Mr. Archimedes Bunnion, who for thirteen months has been fleeing from the wrath of a former love, hires himself out as a reputable father, sustained by the hope that beneath the calm exterior of dignified paternity the world will not suspect the existence of Bunnion the bachelor. Miss Bracegirdle secured furthermore an ex-manager, one Straygush, to give her a lyrical education and to provide her with a leading lover, whose assumed ardor shall start other lovers in the field. With these eccentric characteristics Miss Bracegirdle sets out upon her errand to startle the world and the muses, and the first act which serves to introduce us most humorously to the characters in the play and closes with the general determination to go to Long Branch, presents many quaint features, among others a keenly ludicrous paraphrase of Armand Duval's great money-scene with Camille. The next act, which plays at Long Branch, shows the trials and tribulations of Bunnion in his new position of father. The agony is piled relentlessly on the poor man's head for he is made hotel clerk, heeler to the millionaires, and the victim of a plot of vengeance all in a breath. Electra rehearsed the Royal Middy with Manager Straygush; Cyrus Spunout (a hired country cousin) falls overboard and reappears in a convulsing suit garbled from the laundry; and amid a series of most extravagantly hilarious—yet measurably consistent scenes—a musical ensemble invites us to "Come Away Unto the Ocean." Incidentally there have been a large number of musical morceaux, ranging from gems of the opera down to the merriest music-hall ditties, all interwoven with the play in a well conceived and careful manner, unlike the ordinary stage structure that now-a-days passes current as "musical comedy." In the last act we have the beach, and Bunnion's agony finds an equal in that of Manager Straygush's. The latter has undertaken to get up a new operatic version of Richard III., but is baffled on all sides by the apathy of his company. Miss Electra's millions have been spent for costume and the like, but the attractions at the Branch are so great, that the performers are scattered all over the beach in reckless enjoyment, instead of being at work on their parts. To add to the distress, Electra herself has fallen in love with her sham lover Julian, and insists upon being married to him at once. But amid all this Bunnion is not forgotten. He has been cast for Richard the Third, and as he enters most dolely, with one leg in armor and the other out, he cries, "Who would not be a father?" with a pathetic feeling that touches us to the core. Duets, medleys, quartettes, songs and dances, mingle in profusion in this act, which closes, after a pairing off of the various couples, with Miss Electra's taking Julian's hand and inviting him to some desolate island where they may spend their sole remaining million in peace and comfort. Bunnion meets his fate in the reappearance of his old sweetheart, from whom he has been flying. Cyrus marries the Irish servant girl, who took him to the laundry, and the curtain falls on an ecstatic chorus. Some of the numbers from the Royal Middy which fall to Electra (Miss Catherine Lewis) are the most delightful feature of Long Branch.

From this it will be seen that the plot is simple, but it really has a consistency seldom found in this class of pieces. There are twelve people in the company. The situations are new, comical and ludicrous. The music fresh, sparkling, and attractive. Taken altogether it seems that The Favorites have struck the popular taste and have scored an undoubted success.

SALVINI IN PHILADELPHIA.

[SPECIAL DISPATCH TO THE MIRROR.]

PHILADELPHIA, Nov. 30.—Salvini appeared on Monday at the Arch, and was welcomed by an immense audience. There was the greatest enthusiasm among play-goers, stimulated doubtless by the desire to witness the novel performance of Othello, with an Italian star supported by an English company. The following is the cast:

Othello	Signor Tomaso Salvini
Iago	Mr. L. R. Shewell
Cassio	Mr. Henry Crisp
Roderigo	Mr. W. F. Owen
Brabantio, Senator	Mr. A. D. Billings
Montano	Mr. F. Kilday
The Doge of Venice	Mr. T. M. Hunter
Lodovico, cousin to Brabantio	Mr. N. D. Jones
Gratiano, Senator	Mr. J. H. Ring
Paulo, Senator	Mr. Charles Mason
Desdemona	Miss Ellie Wilton
Emilia	Miss Marie Prescott

Salvini returns to this country after several years of absence, and the memory of his great personations still lingers as something to cherish. Othello is generally recognized as Salvini's finest role, the one, indeed, in which his mental and physical powers are grandly displayed. On this occasion he showed his masterful dramatic power and overshadowed his company, although each member did fairly well under the circumstances, which, to say the least, must be trying by their very strangeness. Salvini has wonderfully improved in details. The scene with Iago was finely done. The stormy rage of the Moor was intensely portrayed, and the audience was electrified. The death scene was terribly real, and the stealthy tread of Salvini as he approaches Iago is something to see. The great tragedian's old triumphs will be repeated. His tragic majesty, his physical and psychological powers arouse the feelings of his audiences to a high degree. Manager Stetson has a great card in this Anglo-Italian idea.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ARION BELL RINGERS: Washburn, 2; Metamora, 3; Washington, 4; Eureka, 5.

ABBEY'S HUMPTY DUMPTY: New Orleans, 28, week; Mobile, Dec. 6; Montgomery, 7; Atlanta, 8.

A. M. PALMER'S FALSE FRIEND CO.: Toledo, 2; Ft. Wayne, 3; Lafayette, 4; St. Louis, 6, week; Chicago, 13, week; Indianapolis, 20, week.

ADA CAVENDISH: Richmond, Va., 1, 2, 3; Charleston, 6, 7; Savannah, 8; Augusta, 9; Atlanta, 10; New Orleans, 13.

AGNES LEONARD: Pottsville, 2; Scranton, 3; Binghamton, 4; Elmira, 6; Hornellsville, 7; Corry, Pa., 8; Titusville, 9; Bradford, 10; Duke Centre, 11.

ADA GRAY: Montgomery, Ala., 2, 3, 4; Selma, 6, 7; Meridian, Miss., 8; Jackson, 9; Vicksburg, 10, 11.

ALL THE RAGE COMB.: Fort Wayne, 2; Ypsilanti, Mich., 3; Port Huron, 4; Toronto, 6; Buffalo, 13, week; Rochester, 20, week.

AMY STONE: Cattasauqua, Pa., 4; Macungie, 6; Allentown, 7; Pennsburg, 8; Phœnixville, 9; Pottstown, 10; Reading, 11.

ANTHONY AND ELLIS' UNCLE TOM: Waverly, O., 6; Wilmington, 7; Dayton, 8; Tippecanoe, 9; Troy, 10; Sidney, 11.

BARNEY MACAULEY'S MESSENGER: Des Moines, Dec. 1, 2; Rock Island, Ills., 3; Ottawa, 4; Decatur, 6; Springfield, 7; Hannibal, Mo., 8; Keokuk, Ia., 9, Peoria; Ill., 10, 11.

B., W., P. & W. MINSTRELS: St. Louis, 29, week; Cincinnati, Dec. 6, week.

BARTLEY CAMPBELL'S GALLEY SLAVE: Nashville, 2, 3, 4; Louisville, 6, 7, 8; Indianapolis, 9, 10, 11; St. Louis, 13, week.

BEN MAGINLEY'S DEACON CRANKETT: Troy, N. Y., 2, 3, 4; Boston, 6, week.

BUFFALO BILL COMB.: Gloucester, Mass., 2; Salem, 3; Lynn, 4; Boston, 6, week.

BIG FOUR MINSTRELS: Indianapolis, 2, 3, 4; Terre Haute, 6; Lafayette, 7; Wabash, 8; Ft. Wayne, 9; Elkhart, 10; South Bend, 11.

CAMPBELL'S MATRIMONY CO.: Brooklyn, 29, week; N. Y. City, 6.

CHILD OF THE STATE: Easton, Pa., 2; Reading, 3; Lancaster, 4; Philadelphia, 6, two weeks.

CLINTON HALL'S STRATEGISTS: Chicago, 6, week.

CORINNE MERRIE-MAKERS: Detroit, 6, 7; Ann Arbor, 8; Jackson, 9; Toledo, 10, 11.

C. L. DAVIS: Rock Island, 2; Davenport, 3; Iowa City, 4; Muscatine, 6; Burlington, 7; Mt. Pleasant, 8; Fairfield, 9; Ottumwa, 10; Oskaloosa, 11.

COMLEY-BARTON LAWN-TENNIS CO.: N. Y. City, Nov. 22, twelve weeks.

CHARLOTTE THOMPSON: Pittsburg, 29, week; Easton, Pa., Dec. 13; Allentown, 14; Binghamton, N. Y., 15; Elmira, 16; Williamsport, Pa., 17; Danville, 18.

COLLIER'S BANKER'S DAUGHTER: Dayton, O., 2; Springfield, 3; Columbus, 4.

CRITERION COMEDY CO.: Texarkana, 2; Little Rock, 3, 4; Memphis, 6, week; Zanesville, O., 13, 14, 15; Indianapolis, 16, 17, 18.

DAVY CROCKETT COMB. (Frank Tannehill): Albion, Mich., 2; Marshall, 3; Niles, 4; Waukegan, Wis., 6; Kenosha, 7; Racine, 8; Beloit, 9; Janesville, 10; Fon Du Lac, 11.

DENMAN THOMPSON: Cincinnati, 29, week; Dayton, O., Dec. 6; Chillicothe, 7; Detroit, 8, 9, 10, 11; Canada, 13 week; Buffalo, 20, week.

EMMA ABBOTT OPERA CO: Louisville, 29, week; St. Louis, Dec. 6, week.

ELLIS' OAKEN HEARTS COMB.: Burlington, Ia., 2; Oskaloosa, 3, 4; Des Moines, 8, 9, 10, 11.

FANNY DAVENPORT: Philadelphia, 22, two weeks; Baltimore, 6, week; Norfolk, 13; Richmond, 14; Wilmington, N. C., 15; Columbia, S. C., 16; Augusta, Ga., 17; Savannah, 18; Charleston, 20, 21; Augusta, 22: Atlanta, 23; Montgomery, 24; Mobile, 25; New Orleans, 27, week.

FRANK MAYO: Grand Rapids, Mich, 2; Battle Creek, 3; Kalamazoo, 4; Ottawa, Ill., 6.

FRANK I. FRAYNE: Baltimore, 29, week.

FORBES & COTTON COMB.: Kansas City, 2, 3, 4.

GILMORE & BENTON'S VARIETY CO.: Philadelphia, 29; Baltimore, 6; Philadelphia, 13—week each.

GOLDEN GAME COMB.: Minneapolis, 3, 4; Winona, 6; Racine, 7; Milwaukee, 8, 9, 10, 11; Cincinnati, 13, week; Louisville, 20, 21, 22.

GULICK-BLAISDELL CO. 1 (John Dillon): Champaign, Ill., 2; Bloomington, 3, 4; Elmwood, 8; Galesburg, 9; Monmouth, 10; Burlington, Ia,, 11.

GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Logansport, 2; Michigan City, 3; Laporte, 4—Close.

GULICK-BLAISDELL CO. 3 (Hop Scotch): Indianapolis, 2, 3, 4.

GULICK-BLAISDELL CO. 4 (Arabian Night): Keokuk, Ia., 1, 2; Quincy, Ill., 3; Beardstown, 4; Davenport, Ia., 6; Clinton, 7; Dubuque, 8; Cedar Rapids, 9; Iowa City, 10; Marshall, 11; Des Moines, 13, 14; Creston, 15; St. Joe, Mo., 16, 17; Leavenworth, Kan., 18.

GUS WILLIAMS COMB.: Washington, 29, week.

HAVERLY'S BLACK HUNDRED: Harrisburg, Pa., 2; Pottsville, 3; Trenton, 4; New York, 6.

HAVERLY'S NEW UNITED MASTODON MINSTRELS: Peoria, 2; Bloomington, 4; Evansville, Ind., 6; Nashville, 7; Chattanooga, 8; Augusta, Ga., 10; Macon, 11.

HI HENRY'S MINSTRELS: Mattoon, Ill., 2; Shelbyville, 3; Piqua, 4.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Charlotte, N. C., 2; Danville, Va., 3; Lynchburg, 4; Richmond, 6, 7, 8; Petersburg, 9; Norfolk, 10, 11; Washington, 13, week; Wilmington, Del., 20; Reading, Pa., 21; Lancaster, 22.

HERRMANN: Cleveland, 29, week; Toledo, 6, 7, 8; Grand Rapids, Mich, 9; Bay City, 10, 11; Detroit, 13, week; Chicago, 20, two weeks.

HYER SISTERS: Gloversville, N. Y., 3, 4; Canton, 6, 7.

JACK & MILLER'S COMETS: Owensboro, Ky., 2; Paducah, 4; New Orleans, 6, week.

JARRETT'S CINDERELLA: Boston, 29, week.

JARRETT & RICE'S FUN ON THE BRISTOL: Pittsburg, 29, week.

JOHN MCCULLOUGH: New York City, Nov. 15, three weeks; Baltimore, 13, week; Washington, 20, week.

JOSEPH JEFFERSON: Rochester, 2; Detroit, 3, 4; Chicago, 6, two weeks.

JOSEPH K. EMMET: Buffalo, 29, week; Rochester, 6, week.

JOHN T. RAYMOND: Fondulac, Wis., 2; Portage, 3; Racine, 4; Chicago, 6, week; Louisville, 13, week.

JULE KEENE COMB.: Danville, Pa., 2; Williamsport, 3; Shamokin, 4; Pottsville, 6; Pottstown, 7; Columbia, 8; Lancaster, 9; Lebanon, 10; Norristown, 11.

JOHN A. STEVENS: Chicago, 29, week.

JOHN THOMPSON: Henderson, Ky., 2; Vincennes, Ind., 3; Washington, 4; Seymour, 6; Madison, 7; Louisville, 8; Frankfort, 9; Mt. Sterling, 10; Lexington, 11; Maysville, 13.

KATE THAYER CONCERT CO.: Ft. Plain, N. Y., 2; Amsterdam, 3, 4; Schenectady, 6; Albany, 7; Troy, 8; Waverly, 9; Ithaca, 10; Towanda, Pa., 11.

KENDALL COMB.: Lemars, Ia., Nov. 29, week; Yankton, Dec. 6, week.

KIRALFY BROTHERS' ENCHANTMENT: N. Y. City, 15, four weeks; Philadelphia, Dec. 6, two weeks.

KIRALFYS' AROUND THE WORLD: St. Louis, 29, two weeks.

LAWRENCE BARRETT: Brooklyn, 29, week.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO.: Chicago, 22, two weeks

LEAVITT'S RENTZ-SANTLEY CO.: Dallas, 5; Marshall, 6; Shreveport, 7; Texarkana, 8; Hot Springs, 9; Little Rock, 10, 11; Memphis, 13, 14; Nashville, 15.

LEAVITT'S SPECIALTY COMB: Cleveland, 2, 3, 4; Buffalo, 6, 7, 8.

LOTTA: Columbus, O., 1, 2; Zanesville, 3.

MAUDE GRANGER (Two Nights in Rome): St. Louis, 28, week.

MAGGIE MITCHELL: N. Y. City, 29, two weeks.

MME. RENTZ'S MINSTRELS: Duke Centre, Pa., 4; Olean, N. Y., 6.

M. B. CURTIS (Sam'l of Posen): Albany, 9, 10; Boston, 13, week.

M'LISS-PIXLEY CO.: Brooklyn, 6, week; N. Y. City, 13.

MINNIE PALMER COMB.: Albany, 2, 3, 4; Rochester, 6, 7, 8.

MRS. SCOTT-SIDDONS: Chicago, Nov. 29, week; Indianapolis, Dec. 6, 7, 8; Lafayette, 9; Terre Haute, 10; Evansville, 11; St. Louis, 13, week; Quincy, Ill., 20; Springfield, 21; Bloomington, 22; Danville, 23.

MITCHELL'S PLEASURE PARTY: Bradford, Pa., 7, 8; Olean, N. Y., 9; Oil City, Pa., 10; Franklin, 11.

MR. AND MRS. GEORGE S. KNIGHT: E. Saginaw, 2; Lansing, 3; Jackson, 4; Detroit, 6, 7, 8; Cleveland, 9, 10, 11; Brooklyn, 13, week; Philadelphia, 20, week.

MRS. JOSHUA WHITCOMB COMB.: Seymour, Ind., 2; Washington, 3; Olney, Ill., 4; Effingham, 6; Arcola, 7; Paris, 8; Bloomington, 9; Peoria, 10, Chicago, 13.

MAHN'S COMIC OPERA CO.: Hartford, 6, 7; Northampton, Mass., 8; Springfield, 9; Worcester, 10, 11.

MADISON SQUARE THEATRE CO. (Hazel Kirke): Memphis, 2, 3, 4; New Orleans, 6; Mobile, 13, 14; Montgomery, 15, 16; Atlanta, 17, 18.

MARY ANDERSON: Pittsburg, 6, week; N. Y. City, 13.

NICK ROBERTS' HUMPTY DUMPTY: Port Huron, Mich, 2; Detroit 3, 4; Akron, O., 6; Meadville, Pa., 7; Jamestown, N. Y., 8; Bradford, Pa., 9; Olean, N. Y. 10; Bradford, Pa., 11; Toronto, 13, 14.

NAT GOODWIN'S FROLIQUES: Philadelphia, 29, week; Cleveland, 6, week.

NEIL BURGESS (Widow Bedott): Indianapolis, Dec. 1, 2, 3, 4; Louisville, 6, week.

ONE HUNDRED WIVES COMB.: Cincinnati, 6; Pittsburg, 13; Nashville, 21, 22, 23; New Orleans, 26.

OLIVER DOUD BYRON: Lafayette, 2; Fort Wayne, 3; Adrian, Mich., 4; Detroit, 6, week; Tiffin, O., 13; Zanesville, 14; Mt. Vernon, 15; Wheeling, 16; Johnstown, Pa., 17; Altoona, 18; Philadelphia, 20, two weeks.

PATTI-ROSA: Springfield, Ill., 1, 2; Decatur, 3; Terre Haute, 4; Vincennes, 6; Louisville, 7; Elizabethtown, 8; Bowling Green, 9; Nashville, 10; Chattanooga, 11; Atlanta, Ga., 13.

POLK'S GENTLEMAN FROM NEVADA: Albany, 2, 3, 4; Washington, 6, week; Baltimore, 13, week.

POWER'S PARAGON CO.: Bradford, Pa., 3, 4; Jamestown, N. Y., 6; Oil City, Pa., 7; Titusville, 8; Meadville, 9; Sharon, 10; Newcastle, 11; Erie, 13, 14; Youngstown, O., 15, 16; Akron, 17, 18.

PIRATES OF PENZANCE: Baltimore, 29, week; Cumberland, Md., 6; Pittsburg, 7, 8; Wheeling, W. Va., 9; Columbus, O., 10, 11.

RICE'S BIJOU OPERA CO.: Fitchburg, Mass., 2; Newburyport, 3; Willimantic, Conn., 4; Newark, N. J., 6, 7; Amsterdam, N. Y., 8; Syracuse, 9; Cincinnati, 13, week.

RIAL & DRAPER'S UNCLE TOM: Philadelphia, Nov. 29, 4 weeks.

RICE'S EVANGELINE: Danville, Ill., 6; Terre Haute, 7, 8; Nashville, 9, 10, 11; Cincinnati, 13, week.

RIVE-KING CONCERT CO.: Danville, Va., 2; Washington, 3; Baltimore, 4.

ROSE EYTINGE AND CYRIL SEARLE (Drink): Richmond, Dec. 2, 3; Petersburg, 4; Baltimore, 6, week.

RICE'S SURPRISE PARTY: N. Y. City, 25, several weeks.

ROBSON AND CRANE: N. Y. City, Nov. 8, 4 weeks.

SALVINI: Philadelphia, 29, two weeks; Rochester, 13.

SARA BERNHARDT: Boston, 6, two weeks.

SALSBURY'S TROUBADOURS: Hamilton, Ont., 1, 2; London, 3, 4; Port Huron, Mich., 6; Saginaw, 7; Bay City, 8; Lansing, 9; Grand Rapids, 10; South Bend, Ind., 11; Adrian, Mich., 13; Toledo, O., 14; Ft. Wayne, 15; Springfield, O., 16; Columbus, 17; Wheeling, 18.

SMITH AND MESTAYER'S TOURISTS: Williamsport, 29, week.

SHELBY'S CONSTABLE HOOK CO.: Biddeford, Me., 2; Portsmouth, N. H., 3; Manchester, 4; Concord, 6; Nashua, 7; Salem, Mass., 8; Lynn, 9; Lowell, 10, 11, 12; Lawrence, 13; Haverkill, 14; Marblehead, 15; Taunton, 16; Providence, 17, 18.

STRAKOSCH OPERA TROUPE: Philadelphia, 22, two weeks; Chicago, 6, week.

SOL SMITH RUSSELL (Edgewood Folks): Quincy, 2; St. Joseph, Mo., 3; Atchison, Kans., 4; Leavenworth, 6; Topeka, 7; Kansas City, 8, 9, 10; St. Louis, Christmas week.

SOLDENE OPERA-BOUFFE CO.: Montreal, 29, week; Springfield, Mass.; 6; Worcester, 7; New Bedford, 8; Providence, 9, 10, 11; Hartford, 15, 16; New Haven, 17, 18; Philadelphia, 20, two weeks.

SNELBAKER'S CONSOLIDATION: Atchison, Kas., 2; Topeka, 3; Lawrence, 4.

SPRAGUE'S UNCLE TOM: Marion, Ia., 2; Cedar Rapids, 3, 4; Marshalltown, 6, 7; Grinell, 8, 9; Oskaloosa, 11; Pella, 13; Des Moines, 14, 15.

TONY DENIER'S HUMPTY DUMPTY: Chicago, 29, week; Lima, O., 6; Cleveland, 7, 8; Buffalo, 9, 10, 11.

THOMAS W. KEENE: Charleston, 2, 3, 4; Charlotte, N. C., 7; Danville, 8; Lynchburg, 9, 10; Petersburg, 11.

THE FAVORITES: Baltimore, this week; Williamsburg, N. Y., 6, week.

THE HARRISONS (Photos): Glenn's Falls, N. Y., 2; Troy, 3, 4; Boston, 6, week; Portland, Me., 13, 14; Lewiston, 15; Haverhill, Mass., 16; Lawrence, 17; Lowell, 18; Salem, 19.

TOM THUMB: Troy, 29, week; Syracuse, Dec. 6, week; Rochester, 13, week.

WILLIE EDOUIN'S SPARKS: Toronto, 2, 3, 4.

Boston.

Last week Charles Barron repeated his favorite impersonations of Fabien and Louis di Franchi in the Corsican Brothers to delighted audiences. Of all the favorite actors, who from time to time have appeared in the role of the Dei Franchi, perhaps none is regarded with more favor than Mr. Barron, who has admirers not only among regular playgoers, but in a considerable class who seldom enter the theatre, but are sure to visit the Boston Museum, when they have an opportunity of seeing him. Mr. Barron long ago acquired in Boston a reputation which was dependent upon his merits alone. The skilful way in which Mr. Barron brings out Fabien's flashes of fraternal love and anxiety, as a relief to his bright and joyous spirits as Louis, is an artistic success and a study. A veteran play-goer—and you know what stern critics such as he are—tells me that he thinks that he never saw anything finer than Mr. Barron's acting on Friday night. He has seen G. V. Brooke, E. L. Davenport and Fechter in the role, and he was perfectly satisfied with the popular leading man of the Museum. The Corsican Brothers has always been a favorite play in Boston, made so by the wonderful impersonation of the late Gustavus Brooke, who produced the play at the National Theatre in 1852. The theatre was under the management of Mr. Joseph Leonard, a well known merchant of Boston, who brought out the play with great splendor, and it was the success of the season. It was then played in five acts and eight tableaux, terminating with the picture of the Corsican Funeral. Also at the masked ball in the Opera House a harlequinade was introduced, interpreted by Mlle. Carline Palser, R. Stilt, G. Lake and Henry Lewis (father of Mrs. Ettie Henderson), Grand Ballet by Palser, Adelaide Raymond and Fanny Howard. A great many theatre-goers will recall the brilliancy of the performance. In the cast was William M. Fleming as Chateau-Renaud, J. J. Prior as Alfred Meynard, George Aiken as Montgiron, F. Monroe as Martelli, J. Monroe as the Orlando, S. D. Johnson as the Colonna, W. H. Curtis as Griffo, F. S. Buxton as Boissec, J. H. Ring as Jose, Frank Aiken as Antonio, George Johnson as Verner, Lampee as Beauchamp, Lake as Tomaso, Hayes as the Surgeon, Fred. Phillips as Francis, Mrs. George Barrett as Emilie, Mrs. Vickery as Mme. Dei Franchi, Julia Pelby as Marie, Mrs. Buxton as Estelle, Cornelia Jefferson as Coralie, Bertha Lewis as Celestine, Fanny Howard as Domino, and Gustavus V. Brooke as the Brothers. Truly a great cast, and the only ones left out of this large number to tell the tale are Frank Aiken, J. H. Ring, Henry Lewis, Cornelia Jefferson and Fanny Howard. The play enjoyed a run of twenty nights, a great event in those days. When the late Thomas Barry was the lessee of the Boston Theatre he brought out the play on a scale of great magnificence, but it was not a success, although everything was done by the management to make it the event of the season. The first performance at the Boston Theatre took place on the night of Jan. 5th, 1859, with E. L. Davenport as Fabien and Louis, Edwin Adams as Chateau-Renaud, Frank Lawler as Alfred, Mat V. Lingham as Montgiron, N. T. Davenport as Martelli, Dan Setchell as the Colonna, Peter Cunningham the Orlando W. H. Curtis as Boissec, A. A. Read as Verner, S. H. Verney as Griffo, M. Rose as the Surgeon, John Adams as Tomaso, F. P. Price as Antonio, Mrs. France as Mme. Dei Franchi, May Devlin (Mrs. E. Booth) as Minette, Mrs. T. Barry as Grain D'Or, Lizzie Emmons as Pomponette, Josephine Orton as Marie, and Fanny France as Rigoletto. Another great cast, all of whom are dead with the exception of Mat Lingham, Frank Lawler, S. H. Verney, Mrs. Barry, Josephine Orton and Mrs. France. But to return to the Boston Museum, where the play received excellent treatment from the company. Chateau-Renaud found a most able exponent in Mr. Ben Graham, who interpreted the character throughout with much artistic skill and finish. May Davenport as Emilie played with her usual excellence. Wm. Seymour rendered reliable assistance as Alfred; Messrs. Burrows and Nolan made a most amusing Orlando and Colonna; May Shaw sustained the role of Mme. Dei Franchi commendably, and Kate Ryan a pleasing Marie. This week the New York success, The Guv'nor, with the following cast: Butterscotch, Mr. Warren; Freddy Butterscotch, Chas. Barron; Theodore Macclesfield, Geo. Wilson; Theodore, J. S. Haworth; The Mactoddy, Alf Hudson; Jellicoe, J. Burrows; Gregory, J. Nolan; Vellum, M. Strafford; Cab Driver, W. S. Marion; Cantle, C. B. Maffit; Mrs. Macclesfield, Mrs. Vincent; Carrie, May Davenport; Aurelia, Norah Bartlett; Kate, Sadie Martinet; Barbara, Rose Temple; Susan, May Russell. It is predicted that The Guv'nor will have a protracted run.

Without doubt, Nat Goodwin's troupe of Froliques is one of the best of the kind (musical and burlesque) that has appeared in this city. Its great strength consists in its being admirably balanced, for while there are none who can be looked upon as positively great—none whose individual talents in their respective roles overshadow those of another—yet all are above mediocrity, and all not far from equal in respect to ability. And it is this equality and evenness which makes the performance of the company so satisfactory to all whose good fortune it is to attend the theatre. A few seasons since Mr. Goodwin had much to contend with against other comedians of larger experience, but from the start he has been and is still gaining in public favor. I consider Nat Goodwin one of the most talented actors on the stage. He is full of genius and is thoroughly at home in whatever he undertakes. He has one great quality which few actors possess, and that is repose. He enters the stage correctly and his exits are *au fait*. Mr. Goodwin's representation of Whiffles cannot be surpassed, while his imitations (in particular that of Stuart Robson) are truly excellent and met with much favor from the audience. His imitation of a London comic singer was the best thing of its kind that I have ever seen, and was the hit of the performance. Daisy Ramsden, who last appeared here with Leavitt's Burlesque co., made her first appearance at the Globe Theatre as Minnie Clover. Her interpretation of the part was excellent in the extreme, giving evidence of thorough appreciation. Her dancing is admirable, and called forth hearty applause. But it is not to be understood that the young lady is perfection; but correctness will come with experience, and if she continues to improve in that degree which she has during the present season, she is destined to become a decided acquisition to the co. Alice Burville is a very beautiful young lady, and her personation of Constance is far superior to any who have been seen in that character heretofore. Miss Burville has a beautiful voice, and, although suffering from a severe cold, her efforts gained the hearty plaudits of her listeners. Frank Lamb was excellent as Arthur. Charles Bowser and Jennie Weathersby kept the house in a roar of laughter, from the rise till the fall of the curtain. Business was excellent, and on Thanksgiving Day hundreds were turned from the doors, unable to obtain admission. This week, Ben Maginley as Deacon Crankett.

Voyagers in the Southern Seas still continues to do a large business. Excursion trains are now run, bringing to the city a great many of the suburban residents who attend the Boston Theatre to witness the beautiful scenery, capital acting, graceful dancing, and the wonderful flying leaps of Ariel. The ballet divertisement has never been excelled in this city. It is the intention of the management to run the spectacle until New Year's, when the Mapleson Opera co. will appear, with Gerster, Cary, Valleria, Campanini, and all the old favorites.

Opera Mad did not do a large business at the Gaiety last week. I think the public have been surfeited with musical pieces, and now crave for something stronger. With the exception of Charles Drew, Ed Payson and Amy Gordon, the company is not a strong one, and the "title" itself requires curtailment in some portions of the dialogue, as portions of it are very tiresome. Charles Drew is a good actor and capital singer, and Amy Gordon is a very prepossessing young lady, but they could not carry the whole performance upon their shoulders, and other artists of ability should be obtained to assist them in their painstaking efforts. This week the Boston Opera co. in Fatinitza, with Anna Guenther as Vladimir.

Lotta did a tremendous business at the Park. She appeared during the week as Zip, Musette and the Little Detective. The latter piece lacks all those essentials which go to make up a play. It is very sensational, with the new stilted, melo dramatic language, which sounds very harsh in these days of crisp dialogue and sparkling repartee. In plot it is meagre. There is not one redeeming feature about it—in situation weak, in characterization childish and in language as trashy as the Red Rover or the Flying Dutchman. Lotta was truly irresistible as Florence, the Little Detective, and her different assumptions were strong in delineation, dress and make-up, and were admirably sustained from the beginning to the end. The public had a fine opportunity of testing Lotta's powers, and I feel satisfied that they will agree with me in pronouncing her one of the best and most sparkling actresses in her line ever seen in this city. The support given Lotta by her co. was in the main good, Mr. Bainbridge, Mr. Wallis, Mr. Bradley and Julia Hanchett all rendering valuable support. During the latter part of the week Susie Cluer appeared as Vina in place of Lulu Jordan, who was unable to appear owing to a severe attack of neuralgia. This week Cinderella by Jarrett's co. of actors and singers. Dec. 6, Alice Harrison.

The Howard Athenæum does not know what bad business means, as crowded houses every night is the word at this popular place of amusement. This week Ettie Johns appears in a four-act drama entitled a Terrible Test, said to have been dramatized from Hazel Kirke. Mme. Nelson, French Twin Sisters, Prof. Nelson and three sons, Donnelly and Green, Crumley and De Forrest appear in a strong variety bill.

Nothing seems to affect the business at the Boylston Museum. Afternoon and evening the house is tested to its utmost capacity. This week O'Brien, Curdy, Magrew and Hughes, the Four Eccentrics; Hattie and Bennie Grinnell, John Harrington, J. D. Roome, Mlle. Etta, Alfred Rice, Andy Carland, Tony Williams, Emma Marden, Fred. Warren and Georgie Melnotte appear.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): A. C. Gunter's romantic melodrama, The Soul of an Actress, was produced for the first time in this city this week, with Ada Cavendish in the leading role of Josephine Clairin, the actress. This character is the strongest of Mr. Gunter's creations, and is fertile with opportunities for that pathetic class of acting in which Miss Cavendish excels. There are several scenes in which she appeared to better advantage than we have ever seen her. The story is laid in France in the days of Louis XIV., and the development of the plot hinges on the use of the *lettres de cachet*, those terrible missives that consigned hundreds of men to the Bastile. The plot is clearly and forcibly worked out, and in each act there is one or more situations that possess great dramatic force. The support in the main is good; George C. Boniface did some good acting as the gallant Marquis. J. F. Hagan overacted the part of the Procureur du Roi, but Julia was given by Laura Bascom with exquisite taste. J. H. Miller made a manly De Soubise. On Friday night, Miss Cavendish made her first appearance in Camille. Comparisons are odious, and consequently we will not compare Miss Cavendish's interpretation of Dumas' heroine with that of Clara Morris or Modjeska, suffice it to say she was satisfactory; in the third act, the parting with Armand and the scene with Monsieur Duval were splendidly done. George Boniface made a pleasing Armand. Next week: D'Oyly Carte's co. in The Pirates of Penzance.

Academy of Music (Samuel W. Fort, manager): Herne's Hearts of Oak was the attraction this week and ran to slim houses. The scenery in this play is the perfection of the scenic art, and without it the piece is a complete nonentity. Exactly why this should be called Hearts of Oak I have never been able to find out, certainly there is nothing in the play to indicate it. The scene with the baby was very interesting, as also the supper-table scene. Frank Aiken played well the part of Terry Dennison and Genevieve Rogers made a pleasing Chrystal. Next week: Tuesday, Wilhelmj Concert; Thursday, Haydn Concert; Friday, Pique, by Young Men's Literary Association; Saturday, Rive-King Concert.

Ford's Opera House (John T. Ford, proprietor): Our German Senator, J. Adolph Dinkle, has spoken to big audiences all the week. Gus Williams is not like a great many German comedians who substitute broad, unctuous farcicalities for an interpretation of German character, and a disgusting, meaningless jargon for the not unmusical accents of the German tongue. On the contrary, he has evidently made a study of his peculiar branch of the profession and does not require an absurd costume, wooden shoes or a red nose and blonde wig to help him in his portrayal of the rather comical old German. In the second act he introduced some of his specialties, which included several songs and recitations, all of which were well received by the audience. The characters, Col. Spruce and Judge Bruce, were well handled by Hudson Liston and J. F. Stevens, and Captain Puff was cleverly done by Archie Boyd. The role of Bertie Benton was admirably filled by Albert Murdock. Emily Bigelow and Maggie Arlington were both excellent. Next week: Catherine Lewis in the musical comedy, Long Branch, supported by a New York co.

Monumental Theatre (Ad. Kernan, manager): The Big Four comb. gave a really fine show this week, and, as a natural consequence, to big houses. The performance opened with the laughable farce, The Freshman Class, and this was followed by Andy and Annie Hughes' entertaining sketch, Irish Servants. Schoolcraft and Coes gave their excellent vocal and instrumental specialty, and Hallen and Hart—Fred and Enid—in their burlesque of Pinafore in Fifteen Minutes. The most attractive feature of the entertainment was the Big Four—Smith, Waldron, Cronin and Martin—in their grotesque and eccentric acts. They are the funniest of this particular class of performers that we have yet had. Campbell and Burke, in addition to singing character songs, made rapid changes of costumes to suit the characters they impersonated. Unquestionably, the success of this theatre is due in great part to the untiring efforts of John C. Mulay, in whose efficient hands is placed the advertising department of the house, and who presides in so courteous and gentlemanly a manner over the box office. Next week, E. T. Goodrich, in his great frontier drama, entitled Grizzly Adams; Murphy and Mack, Murphy and Shannon, Andy Collum, banjoist; Lillie Western, instrumentalist.

Front Street Theatre (Daniel A. Kelly, manager): An attractive programme was presented this week, in which Clark Gibbs appeared as Jake in his own sketch, The Last of the Mohicans. Scott Hanley followed in daring feats on the slack wire, and he, in turn, was followed by the Lynn Sisters, seriocomic vocalists. The olio also included Lawrence Allen, in original witticisms, Allen and Hart in songs and dances, and the three Vidocqs, contortionists and acrobats. The performance closed with the three-act drama, Foiled, with W. H. Langdon as Luke Barton, supported by the stock company. Next week: The Frank I. Frayne comb. in Si Slocum.

Items: The city has been billed by Gilmore and Benton, who announce the most wonderful show ever given, and inform the public of excursions on every railroad and steamboat line that runs to the city, but fail to state what the show will be or when it will take place. It is mysterious in the extreme. According to the billing, hundreds upon hundreds of artists are aggregated into this one show. What are they giving us?

Chicago.

Haverly's (J. H. Haverly, manager): Leavitt's Grand English Opera Burlesque co. render Offenbach's latest opera, La Fille du Tambour Major, in a very acceptable manner. Selina Delaro made a pronounced hit as Stella. Marie Williams did not fill the requirements of the part of Guelet, the drummer boy. Fanny Wentworth looked pretty. Alma Stanley made a right royal Duchess. The Captain Robert, of Mr. Finke, was very good indeed. Mat Robson was very funny as Le Duc Della Volta. James A. Meade was very fair. The minor parts were all well taken. The costumes were simply elegant. The business of the co. was good. 29th, Leavitt's Burlesque co. in Carmen.

Grand Opera House (J. A. Hamlin, manager): Shannon and Edeson have not done a very large business with their new play, A Golden Game. It is full of improbabilities and inconsistencies, and the co. is worthy of a much better piece. J. W. Shannon and George R. Edeson both distinguished themselves and prove that they are very capable actors. Cora Tanner has greatly improved since she played here last and is now a very competent actress. Laura Le Claire does some good work. S. K. Chester, John Armstrong, J. W. Bankson, Wilmot Eyre, H. S. Duffield, B. Wharton and Miss Anñie Bondinot make up the rest of the comb. 29th, J. A. Stevens in the Unknown.

McVicker's (J. H. McVicker, manager): One Hundred Wives has done very well here. It cannot be called a very strong play, yet it shows evidences of talent in its construction. Take Ada Gilman and De Wolf Hoffer out of the co., and it would die a natural death. They carry the co. and the piece on their shoulders. Georgie Drew Barrymore is the leading lady, but is not competent, and spoils what little she has to do. Alexander Fitzgerald makes a good Elder Bezum. John E. Ince cannot be called a satisfactory Chinaman. William Harris was far from pleasing. As a moral lecture the play is good, but as a dramatic piece of work it cannot be regarded as artistic. There are some situations very effective, but most of them fall flat. Little Vivia Ogden should not be forgotten, as she plays the child very well. 29th, Sol Smith Russell in Edgewood Folks.

Hooley's (R. M. Hooley, manager): Willie Edouin has struck a struck a gold mine with his Sparks co. in Dreams. Good houses have been the result of the engagement. Willie Edouin and Alice Atherton do some fine character acting, both appearing in the first act as old folks, and perfectly natural ones too. In the second act they assume the parts of young people, and do that very well also. Jacques Kruger, as the Photographer, introduced a great deal of merriment into the piece. He is an excellent comedian. Lottie Belton, a young lady with a strong tenor voice, draws forth encore after encore from the audience. Ida Shapleigh sings very sweetly. Julia Edouin is a pleasing soubrette. James T. Powers is evidently a young man of considerable ability, and displays his comic powers to advantage. There is some very catching music introduced, and a revolving scene that changes in the last part of the second act is quite an artistic piece of work. 29th, Mrs. Scott-Siddons.

Olympic Theatre (Z. W. Sprague, manager): Harry Miner and Pat Rooney's Variety comb. have done excellent business. Some of the performers are very good in their specialties. The Little Four, an imitation of the Big Four, do an excellent song-and-dance. Sam Dearin, in his musical act, is amusing, although he has nothing new to offer. Georgie Kaine, serio comic vocalist, has a cracked voice of great power—for discord. Lamont and Ducrow do some high kicking. E. C. Dunbar, known on the bills as "the only and original Milanese Minstrel," has a very good voice. Pat Rooney and Katie Rooney are simply immense in their songs and dances. Morris and Fields are as good German character delineators as there are, and they please everybody. The Daytons are good in their character sketch. 29th, Tony Denier's co., in Tony Denier Tickled.

Fox's Theatre (Robert Fox, manager): George C. Charles, supported by Kate Moffett, has done The Skeleton Hand, "a thrilling drama," and a very poor one. The olio has been made up of Dan Mason, Dan Sully, Bobby Newcomb, Elise Kruger, Miss I. O. Varney and Debar, and Billy Wylie. The

first part of the performance was an excellent one, introducing, as it did, the variety performers mentioned. 29th, Charles Thornton, in Simon Kenton, and the Ripleys, Fred J. Huber, Kitty Allyne, Alfred C. Baker, Laura Russell, D. B. Emery, and Bobby Newcomb, in the olio.

Hershey Hall (Fred J. Engelhardt, manager): Mr. Mortimer is an excellent magician, and gives a pleasing entertainment, which has not been properly appreciated, although the audiences are gradually on the increase. Miss Mortimer assists Mr. Mortimer in the last part of the programme, which consists of music, magic and mystery combined. 29th, the Mortimers in magic, A. H. Bogardus and his four sons in rifle shooting, and the Boston Jubilee Singers.

Items: Will F. Sage will leave for the East shortly, as soon as he can complete arrangements for the sale of his dramatic agency. A benefit for him is announced for Thursday evening next at Fox's Theatre.—John T. Raymond will commence an engagement at Hooley's Dec. 6. He will play Colonel Sellers.—The Harry Richmond comedy co. closed their season here.—Mr. W. W. Fowler arrived Nov. 26, representing Sol Smith Russell's Edgwood Folks party.—Joseph Jefferson plays an engagement at McVicker's Dec. 13 as Bob Acres in The Rivals.—Mr. Dalziel is in the city.—Mr. Hooley presented Mr. Simon Quinlan, his partner, a life-sized crayon of the genial Simon. The gift was a complete surprise to the receiver.—Harry Sargent is acting as manager for Mrs. Scott Siddons.—Clinton Hall's Strategists now include Mattie Vickers, Charles S. Rogers and Charles Gardner. Charles Melville, advance agent of the co., was here Nov. 27.—The engagement of Mrs. Scott Siddons at Hooley's will no doubt be a grand success, as she is a great favorite here. She will appear in King Rene's Daughter, The Honeymoon, Romeo and Juliet, As You Like It, School for Scandal, and in her new play, Queen and Cardinal. Mr. Luigi Lablache will lead the support.—Marie has appeared at Central Music Hall in connection with her concert co. three times this week and has drawn crowded houses.—Mr. Harry J. Powers, the gentlemanly and competent treasurer of Hooley's Theatre, is very popular among the profession, and his friends are in hopes that he will be the recipient of a benefit before long. If such an event was announced Harry would be sure to get a well filled house as the result.—Mr. Munger, the proprietor of several of our large elevators, is having plans made for a new theatre, to be built on the north side, and to be known as the Criterion Theatre. It will be located on Edgewater street, near Division, and will cost $50,000. Its seating capacity will be about 2,000.—Pat Rooney punished one of our city Aldermen by giving him several knockdowns on account of impudence offered by the Alderman to Mr. Rooney's family.—Haverly, with his usual enterprise, has secured the Strakosch-Hess Great International Opera co., and it will appear Dec. 6, at his theatre, for one week.—Gulick & Blaisdell's Minstrel party, headed by Schoolcraft and Cross, will commence its season Dec. 6 at the Olympic.—Frank Hawley is here representing John T. Raymond.—Mr. Gosche, the manager of 100 Wies comb., has been informed that a co. is being organized to produce a stolen copy of the play in the smaller towns. He announces his determination to prosecute the owners and managers of the theatres who permit this play to be produced in their houses.—Mr. Daly, having denied the statement that he has authorized any one to play An Arabian Night in the West, what becomes of Gulick & Blaisdell's protestations of virtue in the matter of stolen plays.—The Mrs. Josh Whitcomb comb., piloted around under the management of "Dr." C. L. Howard, has met with its just deserts. They tried their luck in a town in Indiana, but came to grief in Lafayette, where they had to leave their baggage as security for their board bill. J. W. Berkley, the leading man, is reported to have exhibited himself on the stage in an unpresentable condition at Fort Wayne. I haven't heard how the co. are getting along in their walking match towards Chicago.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): N. D. Roberts' Humpty Dumpty troupe closed a fairly successful engagement with a Sunday performance, Nov. 28. Nick has improved his co. since here last by the addition of Cool Burgess and a number of first-class specialty people, and the entertainment presented is fully up to the average. Harry Leslie makes an excellent Pantaloon, and, in connection with the antics of the three clowns, affords the lovers of pantomime a rare treat. El Nino Eddie in his tight rope performance, and Cool Burgess in his well-known specialties, are both decidedly clever and merit a favorable notice. The Etzeltime Sisters do a very neat club swinging act. Bob Garnella has been unable to appear owing to serious illness, and Manager Roberts will allow him to remain here until fully recovered. The troupe go hence to Toledo, opening at latter place 29th. For the current week Den Thompson, in his famous characterization of Uncle Josh Whitcomb, will hold the boards. Julia Wilson and Ignacio Martinette, of the original cast, still remain, and with the anxiety to witness the assortment of diamonds so lavishly advertised, will materially aid in packing the Grand nightly. For the week of Dec. 6, Manager Miles announces the Leavitt Opera Burlesque co. Carmen will probable constitute the initial attraction, with Dolaro in the leading role.

Pike's Opera House (Louis Ballenberg, manager): No attractions booked for Nov. 22 and 23, consequently the doors of the house were closed on these dates. On 24th Emma Abbott's Grand English Opera co. commenced a four nights' engagement, giving in addition matinee performances 25th and 27th. The house was crowded by fashionable audiences at every performance. Managers Ballenberg and Platt are jubilant at the success of the troupe. Emma Abbott's voice retains its pristine purity, her high notes being given with little or no apparent exertion. Mrs. Seguin, who has recently rejoined the co., sings with all her old-time sweetness, and was accorded an enthusiastic reception. Castle's voice has, in my opinion, deteriorated to some extent, but he remains the same pleasing and finished artist. Brignoli's vocalization is unchanged in any respect, and his performance of Manrico in Il Trovatore, the closing opera of the week was heartily applauded. Tom Carl's absence in no way affects the strength of the troupe, Castle assuming the part of Paul in Paul and Virginia in an eminently satisfactory manner. Lithgow James, a new comer here made a pleasant impression; his Count DiLuna in the closing opera, being a notably good rendition of that difficult role. Signor Tomasi conducted the orchestra in excellent style and the chorus evinced a thorough acquaintance with its duties. For the current week is announced George Holland with his co. in Our Gentlemen Friends. Mr. Holland when here last season in support of John T. Raymond, made a marked impression, and as his new play is very favorably commented on, business at Pike's for the week will undoubtedly be profitablo to all concerned. The One Hundred Wives comb. is underlined for Dec. 6.

Heuck's Opera House (James Collins, manager): Oliver Doud Byron, with his highly sensational drama, Ten Thousand Miles Away, closed a reasonably profitable engagement 28th. To vary the monotony and allow Mr. Byron brief relaxation from his laudable pursuit of bold, bad men, the playwright introduces on numerous occasions an idiotic Irishman, a deaf Dutchman, and the inevitable colored man. The drama itself is a sequel to Across the Continent, and is fully as overdrawn. Byron is a thoroughly good actor and merits a better play. Joe Banks attends to the low comedy role, and, judging by the laughter incidental to his every appearance, does it satisfactorily. For the present week Harry Miner and Pat Rooney's Novelty comb., embracing quite a strong array of specialty artists, will furnish a first class vaudeville performance. Billy Carter, Jep and Fanny Delano, and last, but not least, the Hon. Patricius himself, are all big cards and favorites in the city as well. Dec. 6, Manager Collins announces the return of the Barlow, Wilson, Primrose and West Minstrels.

Coliseum Opera House (James Edwards, manager): The Mrs. Joshua Whitcomb co. closed Nov. 28. Business only moderately good during the week. J. M. Gilbert, in the role of Aunt Heziah, showed himself possessed of considerable talent. The remainder of the co. were fair. During the week beginning 29th, Capt. Decker's Iron Hand comb. will present a new sensational drama, Shadowed Till Death. The co. is headed by E. R. Dalton, an actor of some local repute, and two trained dogs are introduced during the play. Dec. 6, Hart's Colored Minstrels are underlined.

Robinson's Opera House (John Robinson, proprietor): As predicted in my last, the snap entitled Mississippi, did not prove a success. The co. headed by C. Edwin Marshall and Daisy Markoe, played one consecutive night to an audience very small in numbers, finally retiring in disgust from the histrionic field. The majority of the troupe are in the city and anxiously awaiting the arrival of good weather, to reach home.

Vine Street Opera House (Thomas E. Snelbaker, manager): The Russell Bros. proved big cards in their songs and dances. One evening during the week their change from white to black face was accomplished in the remarkably fast time of thirteen seconds. Carrie Howard, another new comer, outranks any serio-comic seen here this season, and has succeeded in capturing her auditors to such an extent, that the management have shown wisdom in securing her for another week. For the current week the following now artists are announced at this house: Hogan Bros., song and dance artists; C. N. Stein, the illusionist, with his wife, the latter doing a second sight and mind reading act; Sharpley and West, in their musical entertainment; John B. Willis and Mary Avamo, in a novel musical sketch entitled Larks; The Comanches will constitute the closing performance of the nightly programme.

Items: John Foster, who has for some time past been located in this city, joins the Oliver Doud Byron comb.—Mark Townsend has been in town paving the way for the Miner-Rooney comb.—Sid France and wife (Carrie Laverne) departed for St. Louis 25th.—Harry Clapham, manager of the B., W., P. & W. Minstrels, passed through the city 25th, en route to Oswego, N. Y.—Harry Rainforth and wife (Florence Barrett), of Our Gentlemen Friends co., are well and favorably known here.—John C. Schofield, in advance of the latter troupe, arrived in town 23d and has been laboring like a Trojan ever since in the interests of his party.—Business Manager Bailey, of the Fred Wren comb., was in the city 25th.—John F. Pierpont, recently business manager of the Gentleman from Nevada comb., has severed his connection with that party and is at present in this city.—The Murray-Ober co. are booked for Dec. 3 and 4 at the Opera Hall, Miamisburg, O.—Sam Jack's latest and worst snap, known as The Comets, seems to be catching—on all sides.—Harry Leroy, the accomplished scenic artist, officiates also as stage-manager at Pike's Opera House.—The electric light in front of the Grand is now an assured success.—Quite a large number of attaches of of Sells Bros.' Circus (which recently closed its season at Chattanooga, Tenn.,) passed through the city 24th, en route to Columbus, O.—Manager Whallen, of Louisville, was in town 24th.—Tony Denier's Humpty Dumpty troupe will appear at the Grand for week of Dec. 20, followed by Lotta the 27th.—It is darkly hinted that Charley McLean is to be appointed censor in chief of all matters dramatic in Cincinnati. He has only been in the journalistic field about two years, but has acquired more intimate knowledge of theatrical affairs in that short time than has Bob Miles in his thirty years' experience. The last assertion is made from the young man's own standpoint, and is naturally to be inferred from the depth of the gratuitous advice with which he is continually overwhelming our various managers.

New Orleans.

Academy of Music (David Bidwell, manager): Bartley Campbell's Galley Slave comb. have been performing at this theatre during the past week to the best business done in the city. Both the play and the acting have created a profound impression among our theatre goers. In fact this week at the Academy has been by far the most pleasant of the season. Mme. Majeroni, Francesca de Rimini, and Frank Evans, Sidney Norcott, carry the honors of the play right royally, although Gussie de Forrest and some others of the cast have also won deserved applause. The weak feature of the performance is the Baron de Bois of Mr. Wade. It must be said, however, in this gentleman's behalf that he has only very lately taken the part—that is since the secession of J. J. Sullivan from the company. The scenic effects of the drama are admirably arranged, thanks to the skill and judgment of Harry Dressel, the scenic artist of the theatre. Next week Abbey's Humpty Dumpty party, under the management of S. M. Dickey, commence an engagement of eight nights at this house. They will do a good business if the co. is near as good a one as we are promised. The Hazel Kirke party and Ada Cavendish will follow for a week each in the order named.

Grand Opera House (Thos. A. Hall manager): Miss Belgarde closed a not very successful engagement at this theatre on last Saturday night Nov. 20. The lady was hampered by a very poor supporting co. most of whom were totally incapable of handling the trust placed in their keeping. Miss Hannah E. Bailey was of course a marked exception to this statement. This week Mr. Sargent has been playing Forbidden Fruit with a mixed company. Miss Bailey does Mrs. Cato Dove, Mr. W. H. Fitzgerald (formerly of the Oates party) plays Mr. Cato Dove, and Alice Oates made her first essay in comedy (without music) as Zulu. The announcement of this last fact was expected to arouse a paying enthusiasm here, but has totally failed of its purpose. She did not at all appreciate the requirements of the character and the experiment was rather a failure. The fact is Miss Oates is no longer a favorite here. With the exception of Miss Bailey the acting of the play was bad, so has the business been. No attraction is announced at this house for next week. Jack and Miller's comets the week after.

French Opera House (M. de Beauplan manager): The programme of the past week has been: Monday, Le Trouvere; Tuesday, La Favorite; Wednesday and Saturday, matinees Si J'etais Roi, and Thursday night, Faust. Perhaps the most attractive performance was that of Faust. All the principal singers were in the cast, Tournie as Faust, and Mme. Ambre as Marguerite both did splendidly and evoked loud and continuous applause. Jourdan as Mephistopheles was rather a disappointment. He was not in good voice and seemed to have become despondent on this account. Utto as Valentine and M'me La Blache as Martha rendered their parts most acceptably. Judging from your New York papers it is a pity Mme. Bernhardt cannot replace the company supporting her with the French comedy co. we have here. I judge hers must be very poor, ours is indeed a fine one and always wins the highest praise from press and public.

St. Charles Theatre (David Bidwell, manager): Ada Gray and comb. have been occupying the boards of this theatre for the past week. Business has been very bad. The plays in her repertoire will not "take" here unless under the leadership of a star supposed to be great. Miss Gray, although a fair actress now, has not improved in late years, and her support is wofully bad—not a single redeeming feature in the monotony of weakness. I am sorry for the lady, as she gave promise of being a brilliant star. Bad management and bad luck have worked seriously against her. This theatre will be closed next week. Herne's Hearts of Oak is billed for week of Dec. 19.

Varieties Theatre (Wood and White, managers): This house opened Nov. 24, to a very large audience. Wood and White, Electric Congress, and Lillie Hall's Burlesque troupe are the initial attractions. The variety performers are very fair, the men being by far the superiors of the female artists. Everett and Daly, (The Happy Hottentots) are undoubtedly the success of the show. As high kickers and athletic song-and-dance artists, we have rarely seen them equalled here. Young Athol is a wonder in his contortion feats, and Mlle. Georgia, the woman with the iron jaw, displays a remarkable degree of strength. Bill for next week not yet announced.

Items: T. A. Hall, of the Grand Opera House, left for New York Tuesday, Nov. 23. It is presumed he is in search of attractions for his theatre to fill broken dates.—Leona Dare, the great female gymnast, who is announced lately to have married a prominent citizen of Chicago, and who has earned so great a reputation, was many years ago engaged as gymnast, etc., in one of our second-class variety halls.—H. J. Sergeant received a cable dispatch a few days ago from Dion Boucicault from London, saying he would return to America about Jan. 10, 1881, and asking him to arrange dates for his appearance at different theatres. Faugh a Ballagh will be his principal attraction, he playing the character of the O'Dowd.—Frank Evans, of the Galley Slave co. was leading manager of the old Varieties Theatre in this city under the management of Lewis Baker, when the house was destroyed by fire. He has many friends here who have warmly welcomed him. His health while here has been very poor and he has played admirably under great difficulties.—Mr. Lucien Barnes, agent for Sara Von Leer, is in the city negotiating with Manager Bidwell for her appearance at the St. Charles Theatre week of Dec. 5.—Miss Belgarde has cancelled her Texas dates and will remain in this city with relatives for the immediate present.

Philadelphia.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): Chanfrau drew the regular Thanksgiving week's business, and his acting as Kit is as good as ever. His support was weak, with the exception of W. N. Griffith and George Woodford, who played the two best. Miss Margaret Lanner, as Alice Redding, was a complete failure, and does not seem to have profited by the excellent schooling she must have received at Daly's. On Monday night Salvini appeared as Othello. Every seat was filled, but there was plenty of standing room. I had been told by distinguished actors that as Othello Salvini has no equal. My opinion is that Salvini's Othello cannot begin to compare with Edwin Booth's, and that he is not by any means as great an actor as John McCullough. At the end of the third act he was called out twice; but with the exception of twelve Italians among whom I sat none of the audience applauded him. In his speech to the Senate, in all of the fine scenes, even in the great scene with Iago, Salvini was weak. The support was as bad as can be conceived and Jhewell's Iago was abominable. I had hoped for years so see Salvini in Othello, and now that I have seen it, I am more than disappointed. Salvini again next week, and on the nights when he does not appear, the Debt of Honor will be given.

Chestnut Street Opera House (George R. Goodwin, lessee and manager; J. Fred Zimmerman, assistant manager): The Strakosch and Hess Opera troupe appeared in several operas during the week to very fine business. At the matinees on Wednesday and Thursday Manager Zimmerman's well-trained juvenile troupe gave Pinafore to large audiences, and little Lillie Bailey, the Smith brothers and Master Richard Schmidt disc. counted a good many grown up professionals as Josephine, the Captain, Ralph and the Admiral. This week the Strakosch and Hess troupe again. Dec. 6, George Hoey's A Child of the State.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): Fanny Davenport drew immense audiences all last week, and on Wednesday, when she was ill and could not appear, enormous audiences were disappointed at matinee and at night. The American Girl is not a strong play, but Miss Davenport carried it through by her splendid acting, her great beauty and her magnificent costumes. This week Miss Davenport will close her engagement with a benefit on Saturday night, when she will be seen in two acts of An American Girl and as Nancy Sykes. Dec. 6, Kiralfy's Enchantment.

Chestnut Street Theatre (Charles S. Morley, lessee; William H. Daly, manager): The Guv'nor was given, to fine business, last week. Welsh Edwards, as Butter Scotch, seemed to me to be as good as can be in the role; at any rate, very large audiences here evidently thought so. Barton Hill, "a Philadelphia favorite," was very good as Freddy, but would look the character better if he were about thirty years younger. W. H. Lytell was very successful as the boat-builder, and made a big hit. Ruth Rich was charming as Kate. This week, Nat Goodwin's Froliques; Dec. 6, Gus Williams.

Park (George S. Goodwin, lessee and manager): Another good week's business with Fun on the Bristol, and this week the season and Mr. Goodwin's management will close with Pinafore, by Zimmerman's juvenile troupe. Thatcher and Ryman will reopen the Park soon with a minstrel comb., and genial Gus Moulton will retain his position as treasurer.

Wood's Museum (George Wood, manager): The best week's business of the season was done in the Love's Sacrifice and Leah, and on Thanksgiving night there was an enormous audience. Harry Meredith was very fine as Elmore and Nathan; Lille Hinton was remarkably good as Margaret and Leah, and Helen Ottolenqui was charming as Hernenci. This week Jenny Corcoran, the child actress, made a decided hit as Aladdin. Daniel Rochat is underlined.

Broad (Leonard Grover and Jay Rial, managers): My Son-in-Law was enjoyed by large audiences, the highest honors being taken by Emma Wilmot as Sarah Turnheart, in which she turned the hearts of her audience every night. This week My Son-in-Law and Doaner's Trip, with a fine scene representing Niagara Falls.

Academy of Music, T. B. Pugh, manager): Last week, Cinderella, to excellent business; this week, Rial and Draper's Uncle Tom's Cabin, with three bloodhounds as an extra attraction.

National (Lawrence Monroe, lessee: T. F. Kelly, manager); Carrol's comb. played to first-rate business; E. T. Stetson is better than McDonough in M'Liss, but not as good as Chanfrau in Kit. This week, William T. Stevens, Minnie Oscar Grey and comb., in Saved from the Storm.

St. Louis.

Pope's Theatre (Charles Pope, manager): Barney Macaulay opened the second week of his engagement Nov. 22, producing for the first time on any stage E. A. Locke's drama of Quartz Valley, and it achieved a reasonable success. It possesses good material. The thread of the story is the seduction of an imbecile girl, Moyla, by a prominent politician, her accidentally shooting him as he is trying to abduct her, and the efforts of the "Blanket Angels," a gang of vigilance desperadoes led on by Bill Hake, to fix the murder on a young German, Carl Webber, who owns a rich claim which the desperadoes wish to obtain. The scene is laid in one of the mining districts, as the name of the play signifies. The chief disappointment in the play was the comparative insignificance of Macaulay's character, Mayor Studdebecker, father to the idiot girl. It was a commonplace example of "old soak," and there was scarcely a redeeming feature in the whole character, although Mr. Macaulay made the most of it. When it is worked into and becomes more merged with the pathos of the play it will be what it is intended to be—a star part. Carl Webber was done with quiet strength and effect by Alfred Johnson, and proved a picturesque assumption. The comedy parts of a consumptive sheriff, a Chinaman and a voracious tramp were cleverly done by J. Ready, John C. Leach and J. B. Camp. Of the ladies, Victory Creese gave an extremely beautiful and reservedly powerful rendition of Moyla; Emma Vaders made a lovely and fascinating widow, while Mrs. Carrie Wright was very good in a Yankee character. The scenery provided by Ernest Albert was the most beautiful ever put on Pope's stage. The mountain and valley views, four in number, were warmly applauded, and the final set, of Glover's pool by moonlight, was not only painted with artistic skill, but in the arrangement of the lights was very beautiful. In this scene the gipsy camp scene is utilized effectively, the climax being very sudden, the house invariably "coming down." Quartz Valley was repeated all the week to very large audiences. On the 29th the Kiralfyan spectacle of Around the World in Eighty Days will be given.

Grand Opera House (John W. Norton, manager): Mary Anderson during the week presented a round of characters. Her support has been excellent. Milnes Levick, Atkins Lawrence, John A. MacDonald and the rest of the members of the company, were especially good. Emma Maddern, an old favorite, had a warm welcome. Next week Two Nights in Rome.

Olympic Theatre: Tony Denier's pantomime troupe has held forth to good business at the Olympic, opening Nov. 21. The show was a very good one in all its parts, Grimaldi Adams, as usual, carrying away the honors as clown, in which role he is more than clever. The specialty people of the troupe are generally good, and the new version of Humpty Dumpty passed off most amusingly. On Sunday, the 28th, Barlow, Wilson, Primrose & West's Minstrels will commence a week's engagement.

Theatre Comique: Another fine week's business was done at this theatre, and the co. were certainly hard worked, giving seven evening and four matinee performances. An excellent olio was given, in which Heath and McIntyre, the Beasleys, the McEvoys, and others appeared to good advantage, the concluding piece being Trodden Down, an Irish drama, by the regular co., which was a success. Sunday, Nov. 28, Sid C. France opens in his sensational drama of Marked for Life.

Items: LeGrand Scott, a skillful manipulator of the xylophone, receives a double encore each night at Pope's.—Prof. Louis Meyer and the St. Louis orchestra, the finest musical organization now in St. Louis, will give subscription concerts this winter.—George McManus, treasurer of the Opera House, has been seriously ill, but is once more at his post.

San Francisco.

The week ending Nov. 17 was a lively one in dramatic circles, and society has been on the *qui vive* over three things. Particularly was this so among the critics. Each had his or her department well filled with odd comments on the Milton Nobles party, the debut of Adele Waters, and the second appearance of Nellie Calhoun. The latter lady does not come up to the standard she herself imagined she would, and those argus-eyed people of the press did not fail in telling her so. She essayed too much at one bound. It is your correspondent's opinion, honestly expressed, that she obeyed the advice contained in the old axiom, "Shoot your arrow at the steeple and it may enter the church door." In the character of Juliet in the Hunchback, which seems to be the favorite with all debutantes who aspire to histrionic eminence, she did remarkably well, but gave no evidence of the possession of that genius and culture which are alone essential in a lady aspiring to high honors in her profession, and which was possessed to such an eminent degree by the late Miss Neilson. However, all these novices actually believe that they are destined to fill the gap made by the premature death of Neilson; this, too, without the necessary study, training or experience. Adele Waters is a young lady of much promise, and one who by dint of hard study, undivided attention to her profession, may yet rise to some prominence. She is endowed with considerable natural ability, and acts in a lady-like and unassuming manner. She begins an engagement at the Standard Theatre Nov. 25, in a new and highly amusing comedy entitled The Man from Cattaraugus, an adaptation from the German by Piercy Wilson. This cozy little theatre has been closed for a long time, and now opens under very favorable auspices. Aubrey Sullivan, a well-known theatrical manager, assumes the charge, and will be assisted by Fred Lyster as Musical Director, E. Ambrose, late of Baldwin's, Stage Manager, and Lewis A. Morgenstern as Treasurer. Theresa Athens, a recent arrival from Australia, will be the leading lady, and John E. Owens the star, of course. The stock co. will consist of Arthur W. Sims, John Lindsay, W. C. Doyle and Clara Walters. Milton Nobles continues to draw crowded houses nightly at the Bush Street Theatre. It is one of those peculiar productions, having all the elements in it calculated to increase a manager's pile of ducats.

The Baldwin Theatre (Tom Maguire, manager): Has been well attended, as usual. On the 16th a very large and appreciative audience assembled to witness W. E. Sheridan in the character Louis XI. It is many years since any prominent actor appeared in the role of Louis. Mr. Sheridan was supported by an excellent cast. As the crippled and irritable King, who it is said was possessed of one of the most active and devilish minds of his time, Mr. Sheridan conclusively proved that he was entitled to all the praise that has been bestowed upon him, both in this city and throughout the Eastern States. He captured the audience on his first entrance and held them until the end of the last act. In the fourth act, when the life of the King is threatened by Nemours, Mr. Sheridan shows his great powers, for then he reaches the highest level of dramatic art. Great applause greeted him at the end of each act, and when the curtain dropped for the last time Mr. Sheridan was called for and enthusiastically cheered, a recognition seldom accorded a new arrival. Mr. Sheridan is already a favorite on this coast. Mr. J. R. Grismer and Mr. Harry Colton accompanied Mr. Sheridan from New York and are playing also at the Baldwin. Both of these gentlemen are well known here, but have been absent for several years. The other members of the co. gave entire satisfaction, reflecting much credit on the manager and securing for themselves well merited praise. The Lottery of Life, one of John Brougham's plays, was presented at this theatre Sunday, Nov. 21, for the benefit of Messrs. J. P. Chapman and Chas. G. Lord, the treasurers of the theatre. A large audience showed their appreciation of these two gentlemen. The Emile Melville troupe are playing to good business in Portland—so says Manager Locke.

Fra Diavalo draws well at the Tivoli, now one of the most popular resorts on the coast.

Items: Many friends of Thomas W. Keene are much pleased at the success he has met with in the East, and appreciate his generous recollection of Messrs. Harry Thompson and James F. Tighe, alias J. F. Warner, two competent and very popular California actors whom Mr. Keene has brought East and placed on the highway to theatrical success. A similar spirit is manifested over the success of Miss Annie Pixley.

Connecticut.

NEW HAVEN.

Carll's Opera House (P. Carll, proprietor): Archibald Forbes, the famous war correspondent, lectured Nov. 24 to a very small house. A scrub co. came up from New York to play the Two Orphans. Though mysterious in organization, the co. played well, Miss Eldridge, as Louise, and Harry Pratt, as the cripple, making a pronounced success. The house was filled, as were all the others on Thanksgiving night. Rice Bijou Opera co. 26th and 27th, in the operettas Spectre Knight and Charity Begins at Home. Each consisting of a single act with pretty airs and some comical situations, they make up a very neat and pretty entertainment. Kate Claxton, in the Snow Flower, is booked for Nov. 29. Lawrence Barrett, Dec. 18, and Sarah Bernhardt for the 20th.

Grand Opera House (Clark Peck, proprietor) Major Pond's Musical Novelty (Nov. 25, matinee), the Spanish Students, Weber Quartette, Miss Emma Howe, soprano, and Poznanski, pianist. The programme was a fine one, the Students making friends the moment they came upon the stage. Red Riding Hood in operetta was given on the 26th by semi professional local talent under the direction of Signor Tamburella, of New York. Emma Pond, of Baston, a pleasant voiced soprano, assisted. A chorus of seventy-five children secured an audience of at least seventy-five mothers. Dec. 3, John B. Gough on Platform Experiences; 4th, The Shaugraun.

New Haven Opera House (Near & Clark, managers): Agnes Leonard and Chapman's Dramatic co. in Woman's Faith, Nov. 24 and 25. It has a good plot and many thrilling situations. Agnes Leonard herself is charming in the midst of the rough scenes and men typical of Western life. Houses were good and on the last night hardly standing room was to be found.

Items: Thanksgiving week has brought a new theatre, Aiken's by name, at present running as a variety. Among the people now here are the Johnsons, Arthur and Virgie, Nellie Cohan, Mat Eliot, Jerry Cohan and Miss A. Burnett. After a short rest Mr. Aiken will open on Dec. 6 a stock co. and play the regular drama, making a low scale of prices, furnishing a theatre for those who cannot visit our more pretentious houses. Major Pond's comb. is to be broken up, the Students starting off on a tour of their own.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Agnes Leonard in Woman's Faith to light business 22d. The play was well mounted and deserved a better business. The Donaldi-Rummel Concert co. 24th. Rice's Bijou Opera co., to one of the best houses of the season, 25th. Major Pond's co., with Spanish Students, 26th. These were all good performances. Week of 29th, lectures by Prof. Cromwell and John B. Gough.

New National Theatre (J. K. Newton, manager): Business good, though not quite up to a year ago. Departures: 4 Megatheriams to Indianapolis to join the Big 4 Minstrels; Peasleys, to New York; Rice and

Avolo and Mlle. Etta, to Boston. New people: Gorman Bros., Carrie Lewis, Kitty McDermott, Charley Shay and Etta Morris.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Agnes Leonard appeared in Woman's Faith Nov. 23 to a fair house. Miss Leonard and Mr. Frank Weston were well received; Lillian Davenport in Led Astray, to a big house, 25th; performance good; Donaldi Rummel Concert comb., 26th; Major Pond's Spanish Students, and Weber Quartet, to a fair house, 27th; Jane Coombs, 29th. Booked: Dec. 3, John T. Hinds in the Shaughraun; 9th, Kate Claxton; 16th, J. B. Studley.

DANBURY.

Opera House (J. S. Taylor, manager): Spanish Students, to large and select audience, 24th. London Varieties, under management John Sanford, to very light business, 25th. Arbuckle Concert co., to good house, 26th.

Colorado.

DENVER.

Blandowski's Academy (Blandowski & Pierce, managers): The Park comb. is playing an engagement to good business in the Octaroon and Dora. The engagement will end on the 30th. The Standard Club is booked for Dec. 2. Negotiations are in progress with a Rip Van Winkle co. for Dec. 3 and 4, with Rice's Evangeline comb. for Jan. 31; also with Mr. Charles Theodore for the presentation of Pocahontas in the near future.

Palace Theatre (Ed Chase, proprietor): Closing 27th: Foy and Thompson, Rose Howland and Nellie Thomas, going to Alamosa. A Thanksgiving matinee is being well attended. Innocence is the feature of the programme yet.

Items: Charles Theodore, of the Plunkett comb., and formerly of the Markham Burlesque co., together with Charles A. Vincent, are forming a comedy co. to travel over the State, starting on the 30th inst.—Alice Dashwood obtained a divorce from her husband, W. H. Rich, of Cleveland, last week, before Judge Harrington, of the County Court.—John Richardson, of the Palace co. benefits on the 3d. A good programme will be provided.

LEADVILLE.

Grand Central Theatre (William Nuttle, manager): The Grand Central changed management last week, Mr. Nuttle having an immense run of business.

Items: Tabor Opera House is closed; nothing billed. Variety business is going to boom this Winter from the present indications.

Delaware.

WILMINGTON.

Grand Opera House (Jessie R. Baylis, manager): McDonough and Fulford comb., M'Liss, Nov. 25, to a crowded house; Dr. Clyde, 27th; Haverly's Genuine Colored Minstrels, 29th; Frank S. Chanfrau, Dec. 4; Jay and Rial's Uncle Tom, 14th; Widow Bedott, 20th; Charlotte Thompson, 25th.

Georgia.

ATLANTA.

DeGive's Opera House: 22d, Cyril Searle and Rose Eytinge, in Drink; fair business. Led Astray was given 23d, in excellent style. T. W. Keene gave Richelieu and Richard III. 24th and 25th. In the latter he had quite an ovation in the shape of recalls. Of the support, Miss Vaders deserves mention for her rendition of Julie de Mortimer and the Queen. Haverly's Widow Bedott had a fair house 26th. C. B. Bishop, as the Widow, is excellent. Coming: Maggie Chapman and Hearts of Oak.

AUGUSTA.

Opera House (N. K. Butler, manager): Ford-Denham comb. co., with Chapman Sisters, 24th, to a fair house, in Pranks. Cyril Searle, with Rose Eytinge, 25th, gave Drink to a good house.

COLUMBUS.

Springer Opera House (F. J. Springer, proprietor): Thomas W. Keene appears as Richard III., supported by Henrietta Vaders, and a competent co. that deserves favorable mention. He was welcomed by the largest and most refined audience that has assembled in the Opera House during the past two seasons.

ROME.

Ford's Dramatic co. played, Nov. 22, to fine business. They return Dec. 4; Adah Gray, 8th and 9th; B. Macauley, 18th.

AUGUSTA.

T. W. Keene, Nov. 27, in Richelieu; 28th, matinee Shylock in Merchant of Venice and evening in Richard the III, to fine houses.

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): C. L. Davis, Nov. 19, a good show. The Iron Hand comb. on the 20th; a thin show and a very poor co. New York Black Crook opens 26th, for two nights and matinee: Lotus Club Concert, Dec. 2; Berger Concert co., 8th; Frank Mayo, 9th; Barney Macauley, 13th; Mrs. Joshua Whitcomb, 17th and 18th; Galley Slave, 20th.

Durley Hall (George Smith, manager): Mr. and Mrs. George S. Knight in Otto, to small house. The train was late, they not arriving until nearly nine o'clock, which of course was a drawback on the size of the house. Snelbaker's Majestic comb. Nov. 24, to a large house. It was a first-rate variety show. Coming: Banker's Daughter with a promise of a good house from the sale of seats; 27th, the Original Big Four.

Items: Messrs. Tillotson & Fell have contracted to play the following cos. over their circuit during December: The Galley Slave, Matrimony and Mrs. Joshua Whitcomb, each one to run from two weeks to twenty one days.—Marie Litta has turned up and commenced filling her engagement with H. L. Slayton on the 22d. Some of her relatives from this city spent Thanksgiving with her in Chicago.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): C. L. Davis came Nov. 23, to small house. 24th and 25th, a Black Crook co. gave a very poor performance. On the 26th, Snelbaker's Majestic comb. played to a large audience; 27th, Collier's Banker's Daughter co. On the 29th and 30th, Gulick & Blaisdell's Arabian Night, make their first appearance here. Dec. 3, Haverly's New Mastodon Minstrels.

Adelphi Theatre (W. H. Laird, proprietor): Business is good at this house, and each week new faces are introduced. On Nov. 20 Blanche Stetson and Frank Durell appeared. No departures this week. Manager Laird is running a large co. at present.

QUINCY.

Opera House (Dr. P. A. Marks, manager): The Banker's Daughter was given Nov. 22 to a large and fashionable audience. The characters were all well played, but the acting of Mrs. Walcot, Miss Boyle Messrs. Charles Walcot, F. C. Bangs and Mr. Forrester is deserving of special mention. Maud Forrester and her co. appeared 25th at a matinee and evening performance in Mazeppa, to poor houses. Booked: Nov. 22, Barney Macauley; Dec. 3, Arabian Night co.; 9th, Sol Smith Russell; 11th, Frank Mayo.

ROCKFORD.

John T. Raymond, in Col. Sellers, played to good business Nov. 13; Joe Murphy's Kerry Gow co. to good business 17th; Heywood N. Y. Mastodon Minstrels gave very good performance to fair house 24th; Chicago Quartette in concert 25th. Booked: Dec. 1, The Bergers; Gulick & Blaisdell co., 6th; Minstrel Congress, 16th.

AURORA.

Opera House (Corbet & Watson, mangers): Billy Arlington's Minstrels, 25th, to a large audience. Billed: Dec. 5, Jay Rial's Humpty Dumpty co.; 15th, Gulick-Blaisdell Minstrel Congress.

Indiana.

ANDERSON.

Union Hall (C. K. McCollough, manager): The Murray-Ober Comedy co., which was billed for Nov. 23, failed to put in appearance. Laura E. Dainty gave a fine entertainment 26th to a fair house. Booked: F. G. White's Dramatic comb. Dec. 6, 7 and 8; Anthony and Ellis' Uncle Tom's Cabin comb. 10th.

Items: A. B. Bennett, late of the Great Inter-Ocean Circus, leaves the 28th for Rockville, Ind., to join the F. G. White comb.

LOGANSPORT.

Opera House: Closed this week. The Iron Hand, or Shadowed till Death, billed for Nov. 25, failed to put in an appearance. They had been out about two weeks under Captain Decker, Edward Dalton being chief attraction. Manager Fender says that Dolan's Opera House is not in the Brooks and Dickson Grand Circuit, and managers wishing dates must apply to him. Booked: Big Four, 8th; New York Dramatic Alliance, 10th and 11th

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Tony Denier's Humpty Dumpty 20th and matinee, to large business. Leavitt's Specialty co. 23d, to a fair house. Neil Burgess' Widow Bedott 25th, and matinee, to very large audiences. Kiralfy Bros'. Around the World to a large audience. Coming: Maud Granger, 27th.

Item: The Maude Granger comb., which was billed here for 27th, were unable to fulfill their engagement, their train being ditched east of Indianapolis, Ind. This comb. opens a week's engagement at St. Louis, 28th.

RICHMOND.

Phillips' Opera House (N. L. C. Watt, manager): Closed during last week. Clinton Hall's Strategists 29th, followed by Collier's Union Square co. in The Banker's Daughter, Dec. 1.

Grand Opera House (Vaughan Bros., managers): Occupied for skating rink past week. Abercrombie's Boston Ideal Uncle Tom co., Dec. 4; Iron Hand comb., 7th and 8th; Adelle Paine, 24th and 25th, and Mrs. Scott-Siddons 27th.

Items: The genial Charlie Melville is ahead of Hall's Stategists.—The Maude Granger Two Nights in Rome comb. laid over here a few hours 27th. The charming Maude spent her time sleigh-riding.

VINCENNES.

Green's Opera House (William Green, manager): Neil Burgess Widow Bedott 25th, to good house. Owing to mismanagement of Manager Green, no orchestra was on hand, and Louis Schaenfeld, Esq., one of the audience, was called in requisition.

Items: Charles A. Hunt, representing Johnny Thompson's All Around the World comb. was here the 25th. Booked: Dec. 4, Agnes Wallace Villa comb.

LAFAYETTE.

Grand Opera House (F. E. D. McGindley, manager): Denman Thompson, Nov. 22, to fair house; Leavitt's Opera co., 24th, to small house; Kiralfy Bros.' Around the World, 25th; large business; Neil Burgess' Widow Bedott, 27th, to fair house; All the Rage, 30th; Evangeline, Dec. 1; Oliver Dowd Byron's Across the Continent, 2d; Palmer's False Friend comb., 3d.

BRAZIL.

Turner's Hall: This place, the only one devoted to theatrical performances in this city, is being refitted and refurnished, and is expected to be ready for a formal opening by the F. G. White Comedy co. about Dec. 1. The co. is a favorite one here. Brazil is a city of about 4,000 inhabitants, and shows of merit are liberally patronized.

KOKOMO.

Opera House (D. T. McNeil, manager): The Jolly Pathfinders will appear Dec. 1 in Scraps. Anthony and Ellis co. comes 11th, in that ever popular play, Uncle Tom's Cabin. The Berger Family are down for 15th.

PERU.

Laura Dainty gave a fine entertainment, under the auspices of the Granville Literary Club, Nov. 19; Arlington Minstrel comb. on the 28th.

LA SALLE.

J. Murphy failed to appear Nov. 15 and 16. Booked: Gulick & Blaisdell's Minstrel Congress Opera Hall Dec. 25.

Iowa.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Kendall comb., 19th, 20th and matinee, in M'liss, Rip Van Winkle, and Joshua Whitcomb, to light houses. B., W., P. & W. Minstrels 22d, to one of the largest houses of the season. Patti Rosa in a musical drama, Chance, 23d and 24th, to light but appreciative audiences. Booked: Barney Macauley, Dec. 1 and 2; Rival Concert co., 6th; Hearts of Oak, 9th, 10th, 11th and matinee; Arabian Night, 13th and 14th; Sprague's Uncle Tom, 15th and 16th; Frank Mayo, 21st and 25th.

Academy of Music (William Foster, manager): Booked: Union Spy co., 29th and week; Florence Herbert, Dec. 6 and week; C. L. Davis, 13th and 14th; Milton Nobles, 18th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, manager): Coming: 30th, Haverly's Mastoden Minstrels; Dec. 2, C. L. Davis; 6th, Gulick-Blaisdell Attraction No. 4, Augustin Daly's Arabian Night.

KEOKUK.

23d, Collier comb., in Banker's Daughter, to a splendid house and delighted audience. Miles' Juveniles in Pinafore at matinee, 24th. Were announced for Chimes of Normandy evening, but on account of the young lady who took the principal character being called to Chicago to see her sister, who was quite ill, they gave Little Duke instead. Houses fair. Patti Rosa co. announced for 27th, but their advance has not made his appearance as yet. Snelbaker's Majestics come 29th.

Items: E. M. Gotthold, advance of Snelbaker, was in the city making arrangements for them.—Claude DeHaven, of Gulick & Blaisdell's Arabian Night, was also in the city this week.

OTTUMWA.

Lewis Opera House (Richard P. Sutton, manager): Gulick & Blaisdell's Guaranteed Attraction No. 4, An Arabian Night, Nov. 23, to good audience. Decidedly the best performance we have had for some time. Roland Reed is immitable as Alex. Spinkle. Edna Carey made a good impression.

Items: Patti-Rosa is billed for 25th and 26th.—Con Lewis, owner of the opera house, fell in an epileptic fit just at the close of the performance of the Big Four, on the 19th.

BURLINGTON.

Union Hall (R. M. Washburn, manager): Gulick-Blaisdell An Arabian Night Nov. 22, to a fair house. Performance was the best we have had this season. Roland Reed and Miss Alice Hastings fully sustained their respective parts. Eugenia Blair, however, was the bright particular star. She is a great favorite here.

Items: Gulick-Blaisdell are to be congratulated upon securing such a courteous and efficient manager as W. A. McConnell.

CEDAR RAPIDS.

Opera House (C. G. Greene, manager): Rival Grand Concert co. gave a pleasing entertainment to very small house Nov. 22. The Berger Family 25th, afternoon and evening. Booked: Miles' Juvenile Opera co., 30th; Dalziel-Lingard, Dec. 1; Maude Forrest Mazeppa comb., 3d; Prof. R. S. Camnoch, 6th: Sprague's Uncle Tom Cabin co., 7th and 8th; G. & B. No. 4 (Roland Reed), 9th; Billy Arlington Minstrels, 15th; C. L. Davis comb., 17th; Davy Crockett, Frank Mayo, 23d.

FORT MADISON.

Concordia Hall (Chas. Doerr, manager): Dr. A. O'Leary gives a course of lectures, commencing Nov. 26, and continuing to Dec. 4. Subject is Physiology. Theatricals are very dull at present. Gulick & Blaisdell's Hop-Scotch will probably be here some time this month.

IOWA CITY.

Opera House (John Coldren, manager): The Bergers played 23d to light business. Coming: Charles L. Davis, Dec. 4. Guaranteed attraction No. 4 An Arabian Night, 10th.

MUSCATINE.

Old's Opera House: Gulick & Blaisdell Attraction 5, to good house, Nov. 25. Booked: C. L. Davis, Dec. 6.

Kansas.

TOPEKA.

Crawford's Opera House (Lester Crawford, manager): Callender's Georgia Minstrels to good business, 18th. Show below the average. Crawford's stock co. opened up with the Lancashire Lass, 22d, three nights to enormous business. 25th, three nights will be presented Dora and the farce To Oblige Benson.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Rice Evangeline comb. was a good drawing card at this house for the week ending Nov. 27. Calino and the Goose with the Golden Egg was played the first three nights, and Evangeline the last part of the week. Calino is a very lively and musical piece, but it did not give satisfaction, and the management would have found it to their advantage to have opened with the ever popular Evangeline. This piece has undergone many improvements since it was played here last season, in the way of new music and new situations. The co. is a good one and very strong in numbers. Louise Searle is a fair and painstaking little actress; Verona Jarbeau is a favorite in Louisville; Harry Hunter introduced a lot of new business into the part of the Lone Fisherman, which made it more laughable than ever; George Fortescue is the same healthy old girl as of old, and Ed. Chapman is a good comedian and acted Le Blanc in fine style. The chorus was well drilled. Next week Emma Abbott Opera co. open here.

Opera House (John S. Macauley, manager): The Madison Square Theatre co., in Hazel Kirke, was the Thanksgiving week attraction to the largest week's business of the season. C. W. Couldock, Effie Ellsler, Gustave Levick, Henry Aveling met with the highest praise for their excellent work. Dora Leigh made her appearance in the cast as Dolly Dutton, taking the place of Georgia Cayvan, and she proved herself a really good actress. Booked: Dec. 6, 7, 8, Neil Burgess in the Widow Bedott.

Masonic Temple: Louisville Juvenile Opera co. made their first appearance before the public here last Friday night, playing the well worn Pinafore to a large house.

Knickerbocker Theatre (Nellis Borden, proprietor): This house is still meeting with success. New people booked for next week are Frank McNish, Leland Sisters, Barlow Bros., Frank Jones, Alice Montague, Annie Braddon. Retained: Jennie Reese, Irvin Bush and Charles Reese.

Buckingham Theatre (James Whallen, lessee): Business fell off here during the past week. New faces, Nov. 29: Gonzales and Shady, Osburn and Warner, Turner, Welsh and Harris, Jenny Andrews.

Items: All the theatres gave Thanksgiving matinees. The managers of the Opera House have made some needed improvements during the past week.

OWENSBORO.

Grand Opera House (A. Hill & Co. proprietors). The Wallace-Villa Comb. appeared Nov. 22 and 23 to fair houses, and gave satisfaction. Mary Griffith, of Louisville, made her debut here as a professional dramatic reader to fair house, 25th. Alf. Burnett & Co., drew out a large audience 27th, and gave a pleasing entertainment. Coming: Katie Putnam, Dec. 6; Pathfinders, 13; Snelbaker's Magic Comb. 29th.

LEXINGTON.

Opera House (R. B. Marsh, manager): Emma Abbott and co. rendered Lucia di Lammermoor Nov. 22 in excellent style, and Paul and Virginia 23d. Extremely fashionable audiences. Box receipts $1,109 and $895 respectively.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): C. L. Graves' Four Seasons comb. appeared 22d, to a small audience. The comb. is the thinnest that has appeared in this city for some time. It will be a frosty season for them if they don't improve. It looked as if they wouldn't get through one season, much less Four. The comb. had better try the summer, as it is better walking during that season. The fourth lecture in the Stoddard course occurred 24th, to a large and delighted audience. The Howard Athenæum co. appeared on Thanksgiving night to a big house, and gave satisfaction. The co. appeared in Boston the same night. Grimore and Miaco's Humpty Dumpty comb. appeared 27th, to a fair house, and gave one of the best pantomime shows that have been given here this season. Booked: Deacon Crockett, Dec. 6; Stoddard's lecture course, 8th; Dan'l Shelby's Constable Hook comb., 9th; the Tourists, 11th.

Theatre Comique: Henderson's Dime Show appeared all the week, to meagre audiences. They managed to pay their bills, but must have lost money.

Items: Manager George W. Heath left 28th, to fill an engagement in Portland, of four nights, appearing in his own drama of The Drummer Boy.

LOWELL.

Music Hall (Emery & Simons, lessees): Nov. 22, Aldrich and Parsloe, with a strong support, in My Partner, to a packed house. 23d, J. Cheever Goodwin's new burlesque, Greek Fire, to a small audience. It being the second night of the co. on the road it was nothing more than a dress rehearsal. With the exception of the St. Felix Sisters, Edith Merton and Al W. Tilson, the co. is very weak. 25th, Duprez and Benedict's Minstrels (two performances), to large houses. 29th, Buffalo Bill in The Prairie Waif. Dec. 2, The Jollities; 3d and 4th, Slavin's Uncle Tom's Cabin comb.; 15th, Lawrence Barrett in Shylock and David Garrick; 18th, Willie Edouin's Sparks.

Item: Miss Hattie Snell, of this city, is one of the principals in the Boston Lyceum Opera co., now on the road.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Mrs. G. C. Howard in Uncle Tom, 22d, light business. Minnie Palmer's Boarding-School 25th, to big business. This was Miss Palmer's first appearance here and she gave great satisfaction. Amy Stone in Cigarette 26th, to light business, but no lighter than they deserved. Boston Opera co. 27th, to fair business. The troupe rendered the opera very well, although the chorus was quite small. Booked: Harry Woods' Novelty co. Dec. 1; J. H. Keane, 3d and 4th; Soldene Opera co., 6th; Mahn's Opera co. 9th; Willie Edouin's Sparks, 13th; Tourists, 14th; Duprez and Benedict's Minstrels, 17th; Lawrence Barrett coming later.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Gilmore's Humpty Dumpty comb., Nov. 25, gave a good show to a large house. Booked: Aldrich and Parsloe's My Partner comb., 30th; Soldene Opera co., Dec. 7; Mahn's Comic Opera co., in Boccaccio, 10th and 11th.

Mechanics' Hall (W. A. Smith, secretary): Spaulding's Bell Ringers, Nov. 25, matinee and evening, to fine business. Booked: Donaldi-Rummel Concert, 29th.

Items: Thayer, Smith & Moulton gave thirty-seven entertainments in New England States Thanksgiving day and evening to large houses.

GLOUCESTER.

Thanksgiving evening we had a snap co. of amateurs from Boston in A Celebrated Case. The Spectre Knight and Charity Begins at Home, by the Bijou Opera co. of Rice's in the Star Course, Nov. 20. The Jollities. Dec. 1. The Buffalo Bill co., under local Manager John S. Webber, Jr., Dec. 2.

Item: Harry Sellers, Cody's advance agent, sat for a photograph in Writer's Studio, Wednesday, and got a very fine negative.

TAUNTON.

Music Hall (White Bros., proprietors): Redpath's Ideal Colored Musical comb., Nov. 22, to a poor house; Aldrich and Parsloe in My Partner, under management of Thayer, Smith & Moulton, 23d, to standing room only; Minnie Palmer's Gaiety co., under same management, 24th, in Our Boarding-School, to a fair house. Booked: Boston Ideal Uncle Tom's Cabin co., Dec. 4; Slavin's Comedy co., 6th, 7th, and 8th.

HAVERHILL.

City Hall: Duprez and Benedict's Minstrels gave an excellent show to a small house Nov. 24. A party calling themselves Sanger and McDonald's Great London Humpty Dumpty troupe victimized a large audience on the 26th. The Originals in Evangeline gave a good performance to a light house. Coming: Dec. 4, The Jollities comb.; 7th, the Colored Ideal Concert co. with Sam Lucas; 7th, Georgia E. Cayvan, elocutionist.

SALEM.

Mechanic Hall: Joseph Proctor appeared in the Jibbenainosay Thanksgiving to a $900 house, under the management of Thayer, Smith & Moulton. The performance was an excellent one and gave satisfaction. There is nothing booked but what has appeared earlier in The Mirror.

FITCHBURG.

A troupe of Arabs, under management of Redpath Lyceum Bureau, gave a very interesting entertainment to a small house. Boston Ideal Uncle Tom's Cabin co., in Uncle Tom, had one of the best houses of the season. Booked: Dec. 2, Rice's Bijou Opera co.; 16th, Lawrence Barrett.

Maine.

PORTLAND.

New Portland Theatre: Duprez and Benedict's Minstrels to a good business 22d. The co. is a familiar one, but they have never appeared to better advantage. The performances closed with the farces of Love and Royalty and The Jealous Husband, both of which were very well done. John Murray and Grace Cartland, supported by Dan'l Shelby's Dramatic co., 23d, 24th, 25th, in Constable Hook or Folk Lore, being a tale of New England in the days of romance and witchcraft. Mr. Murray and Miss Cartland were both excellent in the leading parts and the support as a whole was very good. The same co. appeared in the double bill of The Last Man and Pygmalion and Galatea; 27th, East Lynne and Oliver Twist were given. Booked: Dec. 3, 4 and 5, J. B. Studley and co. in the Count of Monte Cristo; 17th and 18th, Mahn's Opera co. in Boccaccio; 20th, 21st and 22d, The Tourists.

City Hall: 29th and 30th and Dec. 1 and 2, The Drummer Boy, under the auspices of Bosworth Post, No. 2, G. A. R., with George W. Heath, the author, in the title role.

BIDDEFORD.

City Hall (John Garside, manager): The show by the Buffalo Bill co., 26th, was greeted by a full house. The programme was well sustained and gave general satisfaction. Constable Hook co. Dec. 2.

Michigan.

DETROIT.

Whitney's Grand Opera House: Frank Mayo played to splendid houses the past week. The opening night, Nov. 22, there was no performance, owing to the troupe not arriving in the city until nearly 9 o'clock in the evening. However, the audience took it kindly, and were refunded their admission fee. This little unfortunate circumstance might have proved detrimental to any less favorite actor's success; but Mayo is too deeply ingrafted into our affections to be allowed to suffer. Van the Virginian was the play, and a noble one it is—full of beautiful thoughts, clothed in elegant language. The one fault to be found is its sometimes wanting in action; but taken as a whole, it is a play well worthy of Mr. Mayo's endeavors. His impersonation of the noble-hearted, manly Virginian is one that will stand side by side with his Davy Crockett as a creation of the highest order. The play, as Mr. Mayo now presents it, has been materially changed from the Van as played by the Campbell Comedy co. some six years ago here, of which Rosa Rand, Estelle Mortimer, and W. H. Leake were the principal members; and, as one of the critics says, it has been improved 995 per cent. The story has been changed, the characters are different, and the *denouement* more satisfactory. Mr. Mayo is devoting all his energies to make the play succeed. Friday night and Saturday matinee Davy Crockett was given, and drew forth a goodly crowd of admirers. On Saturday night Streets of New York was played to an immense house. It is in playing two such opposite characters as Davy and Badger that Mayo proves his versatility. His co. is an excellent one. Affie Weaver is a conscientious and intelligent actress, but not the equal in parts emotional to Laura Don, who supported Mayo last year. Lizzie McCall, though billed on the programme, did not appear, having left the co. but a short time previous to become a bride. Her place was filled in a very satisfactory manner by Miss Fuller. Samuel Reed made a hit as Ananias Cringle, and young Frank Mayo, as Charley Knox, did excellent work. The lady who acted Miss Jenkins is also entitled to special mention. The printing and lithographs put out by this co. were remarkable for elegance. The manager, E. M. Gardiner, is a gentleman noted for his courteous manners. This week, A. M. Palmer's False Friend comb. for four nights, and last two nights, N. D. Roberts' Humpty Dumpty co.

Detroit Opera House: Sol Smith Russell, in Edgewood Folks, the entire past week. Concerning Mr. Russell there can be but one opinion: he is an excellent comedian, a fine mimic, and has wonderful facial expression. Of the play—it suits the public, and that should be enough; but to the ordinary theatre-goer it is too long and tedious, and would bear cutting about one-third. When Mr. Russell is off the stage the interest lags. His songs, though old, are pleasing, and his old maid impersonation is inimitable. The co. supporting is an excellent one. The business done was unusually large, Thanksgiving audiences being "crushers." This week, Willie Edouin's Sparks, three nights; Buffalo Dramatic co., on Thursday night, and Joseph Jefferson and Mrs. Drew, Friday and Saturday nights, in The Rivals, and Rip Van Winkle.

Items: John A. Hamlin's four-year-old daughter made her debut on the stage, in Edgewood Folks, and seemed to enjoy it immensely.—E. D. Price, for many years dramatic critic of the *Post* and *Tribune*, has resigned his position to accept that of advance agent of John McCullough. A most impartial critic, a cultivated gentleman, and a most agreeable companion, Mr. Price should be a most valuable accession to McCullough's staff. He will take with him the best wishes of all Detroiters who ever came in contact with him, and no doubt will gain friends wherever he goes, by his pleasant address and knowledge of the business.—Mrs. C. J. Whitney, wife of our estimable manager, gave a reception in honor of Mrs. Scott-Siddons, who was her guest while in the city. The event was one that will be long remembered by those who were present.—Marcus R. Mayer, while here recently, made arrangements for the Union Square co. at Whitney's, and for the eccentric Sarah at the Detroit.—The Music Hall lecture and concert course promises to be successful for its projector, Mr. C. S. Hathaway, formerly of the *Free Press*.—Robert Hopkin of this city, who painted the magnificent curtain of the Detroit Opera House, has been asked to prepare designs for and superintend the painting of the scenery and fresco decorations in the new Grand Opera House at Denver, Col.—The Grand Infanta, comprising a co. of 100 children, under the supervision of Charles McGeachy, will take the road in January. Brooks and Dickson are the managers.

JACKSON.

Opera House (George W. Stevenson, manager): All the Rage, Nov. 22, to a small but appreciative audience.

Union Hall (C. J. Whitney, manager): Mrs. Scott-Siddons, 23d, in As You Like It, to a good audience; John Dillon, 27th, in Electric Light, to a small audience. Coming: Dec. 1, Frank Mayo as Van The Virginian; 9th, the Hess-Strakosch English Opera co.; 10th, Wheeler Dramatic comb.; 11th, Minnie Palmer comb.; 21st, Rive-King Concert co.; 22d and 23d, Anthony and Ellis.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Haverly's New Mastodons appeared before a large audience, Nov. 20, and gave good satisfaction. Miss Scott-Siddons, supported by a fair co., 22d, to good business. J. M. Hill's All the Rage co. 23d, pleased a large audience. John Dillon, in Electric Light, to fair house, 26th. Booked: 29th, The Knights; Dec. 2, Frank Mayo; 9th, Herrmann.

BAY CITY.

Westoner Opera House (Clay & Buckley, managers): Thanksgiving night Frank Tannehill, as Davy Crockett, to large house. Co. very poor with exception of the star and Miss Talbot. They appeared here under the management of C. J. Whitney, of Detroit, who has them for three weeks. Nick Roberts' co., Dec. 1, in Humpty Dumpty; Geo. S. Knight and wife 2d.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Harry Miner's Pat. Rooney comb. came, Nov. 20, to a good house; Hill's All the Rage co. to a fair house, 24th; Geo. S. Knight, on the 30th, in Otto; W. A. Milburn, lecture, Dec. 6; Hall's Stategist co., 27th.

KALAMAZOO.

Union Hall (W. R. Solomon, manager): Gulick-Blaisdell co. No. 1, with John Dillon in Electric Light, came 25th to fair business. Hill's All the Rage 27th. Booked: Frank Mayo Dec. 4.

ADRIAN.

Opera House (Chas. Humphrey, manager): Frank Mayo in Davy Crockett Nov. 29. Salsbury's Troubadours appear on the 13th; Power's Dr. Clyde 25th and 26th.

New Hampshire.

CONCORD.

White's Opera House (H. Hobbs, manager): The Jollities comb. played to large, fashionable audience. Lillian Brown of this comb. is a most fascinating little soubrette. Stanley Felch and Frank Daniels, two good comedians, created a good deal of fun. J. C. Bartlett has a fine tenor voice. A good orchestra, belonging to the co., furnished

[CONTINUED ON EIGHTH AGE.]

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Adrien Rose	Lafayette, Ruby
Abbott, Emma (2)	Lawrence, E. L.,
Belgarde, Adele	Levanion, Alfred
Burgess, Neil (2)	Leonard, John J.
Barnes, W. D. (3)	Lamouse, Emma.
Bassett, Jedediah	Langdon, W. B.
Belden, Clara	Livingston, W. H.
Brown, Mrs. Nellie	Lawrence, Atkins
Bonner, Robert	Leland & Hawley
Belmont. Grace	Miller, Joaquin
Brown, Tom	McCabe, T. F.
Butler Miss Mamie.	Mills, Harry. (2)
Bert, Fred W.	Marston, E. W.(3) telg
Blythe, Helen	Mackay, F. F. (2)
Clapham, Harry	McCullough, John (3)
Carina, Mme.	Murphy, Joseph
Callender, Manager	Mitchell, Maggie (3)
Cody, William F.	McKay, Andy
Cavendish, Ada	McDonald, Phil A.
Clarke, Harry	McDonough, Tom
Church, Edw. A.	McDonough, J. E.
Chambers, Augusta	Montgomery, Mr.
Conner, Capt.	Mordaunt, Miss M.
Crary, C. G.	Morton, Charles
Cruvelli, Signor	Northcott, Amy.
Curti, Carlo	Nellie (9)
Dace, Mrs. C. A.	Nelson, W. B.
Dalziel, D.	Newcomb, Bobby
Demerest, G. N.	Night, George
Darling, Bessie.	Oswald, Maud
De Castro, M.	Pease, Harry
De Estee, Helen	Phillips, Laura L.
Dobson, Frank	Potter, Helen
Dean, Julia E.	Prescott, Marie
De Breul, A. F.	Price, Edwin
Drury, H.	Plaisted, P. S.
Fiske, Mose	Polk, J. B.
Forbes, Archibald.	Palmer, Minnie.
Farrell, Minnie	Raymond, John T.
Fitch, Florence	Remetze, Ella (2)
Griffin, Dr. Hamilto	Rigby, James
Granger, Willis	Roberts, Richard E.
Greaves, Estelle	Rodgers, Addie E.
Garthwaite, Fannie	Rodney, Addie
Gayler, Frank C. (2)	Randel, J. N.
Vermon, J. D.	Reade, Eleanor (2)
Gran & Wolfsohn	Rebers, Sallie
Gillette, Will,	Stuart, Lillian Helen
Gosche, J.	Smith, J. R.
Harrison, Alice	Stone, Alonzo.
Harrison, L.	Snyder, G. S.
Herne, John F.	Sargent, Harry (pkge)
Herndon, Agnes (2)	Scott, Lester F,
Hofele, F. W. (3)	Sherman, John
Hickey, S. M. (2)	Sothern, E. A.
Hanley, Martin W.	Shroeder, Charles
Howard, G. C.(2)	Stoddard, J. W.
Houp, Emily	Tanner, Rose
Harold, Donald	Travers, Helen
Irving, Harry	Temple, Louise (4)
Ingraham, Prentis	Williams, Frank
Jackson, J. E.	Warde, Fred B.
James, W. St. T.	Weber, Sophie
Jackson, Minnie	Wall, Harry.
Kelly, W. W.	Warner, John
Kemble, Frances.	Young, Fred A.
Kenyon Lida	

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MANAGER ABBEY COMES TO HIS SENSES.

TO THE PUBLIC:—In all my managerial experience in the city of New York and elsewhere, I have never before found it necessary or advisable to address the public in regard to any intended production upon the stage of my theatre. So much, however, has been said and urged against the representation of this particular drama (if in the general acceptation of that term it may be called), that it appears incumbent upon me to acquaint the public with the circumstances surrounding my presentation of it, and with the reasons which prevailed to induce me to abandon that intention. I had never seen any performance or representation of the play, but it was called to my notice by the author.

Upon the primary suggestion of its production by me, and at my theatre, I felt, as I believe the majority of Christian people feel now, a natural repugnance to its representation on the stage. I was induced, however, to hear it read by its author, who had spent years in the Holy Land studying the subject, and the interest of whose life seems to be centered upon it. I was so impressed with the subject and its treatment by him, that I signed a contract for its production at Booth's, under his personal supervision. My part of such contract was to furnish the edifice and the money needed.

Strange as it may appear, the idea of making money from its representation did not influence me in the slightest degree. On the contrary, I had fully determined to give the proceeds of such representations, after the deduction of the mere expenses of the production, to the poor of New York, and I freely and fully announced my intention so to do to every one who talked with me upon the subject, as will be indicated by several published interviews had with me by representatives of the press.

I had also intended that the first representation of the play should be on Tuesday, December 7, to which I purposed inviting the clergy, the press, bar and municipal authorities, that no money should be received for admission, but that the performance should be given to those only especially invited; that the audience should be requested to refrain from all demonstrations of approval or disapproval until the close of the representation, and that those present should then decide whether there should be any repetition of the performance. If such decision should have been adverse to its repetition, no legislative or legal proceedings would have been necessary to prevent it, for in such event I had determined instantly to withdraw it from the stage.

It seemed, however, to be the settled determination to condemn its production in advance, and not to consider that I was as much moved by the sacredness of the subject as any one in the community, and that it was my purpose to have it treated only in the most reverential spirit.

It is my conviction that no man whose business success depends upon the approval and patronage of the public has a right to represent that which is regarded with a disapproval so positive, and expressed in terms so denunciatory as those which greeted the mere announcement of an intention to produce the Passion Play.

While, as I have intimated, I have always entertained the belief that the representation would inevitably inspire feelings of reverence and awaken devotional emotions, rather than occasion the shock to the religious sensibilities anticipated, yet I feel that I have no right to set my single opinion against that of an almost entire community, and thus to outrage any sentiment they may possess, no matter how unjust I may consider the existence of such sentiments to be.

I have therefore concluded not to produce, or give any representation whatever of the Passion Play. HENRY E. ABBEY.

The Prosperit of the Theatres and The Mirror's Victory.

The unprecedented prosperity of the theatres, which THE MIRROR predicted before the opening of the season, still continues, not only in New York city, but throughout the country. Manager Haverly reports that the receipts from nine of his amusement enterprises, on Thanksgiving Day, were over $22,600, an average of over $2,500. Our numerous correspondents record the erection of new theatres, East and West, and the general excellence of the business done by those travelling which deserve success. Wallack's and the Union Square have characteristic successes upon their boards, the one English and the other French, and are crowded nightly with fashionable audiences. Daly's has secured a holiday attraction in Needles and Pins, which is doing the best business ever enjoyed in the new theatre; and he has an even stronger attraction in the Nautch Dancers, who are to follow the German comedy. At the Madison Square, Hazel Kirke has passed its three hundredth night and is as popular as ever, the indefatigable manager-author sparing no pains to strengthen it, with new scenery, with changes which relieve the monotony of the cast and by occasionally playing one of the parts himself. At Manager Haverly's three theatres, all of which were so run down before he took charge of them that their names were synonymous with misfortune, three such contrasted and diverse performances as McCullough's tragedy, Rice's Revels and Kiralfy's Enchantment prove equally attractive under Col. Haverly's shrewd and experienced direction. The only exceptions to the general rule of prosperity are, in fact, at Booth's, where the Bernhardt boom has subsided, and at the Park, where the Legion of Honor does not please the public. Both of these houses are, unfortunately, under the management of Passion Play Abbey; and we are only sorry that THE MIRROR cannot heap coals of fire upon his head by including them in its list of successful theatres. The Elks' Benefit, at the Academy, on Thursday, shows that the profession, in the midst of their prosperity, are not unmindful of the holy cause of charity, and displays in a single entertainment the leading successes of the present season.

It is this splendid prosperity which Manager Abbey unwittingly sought to ruin by producing the California Passion Play, and THE MIRROR, quick to perceive and appreciate the injury which would be done to the profession by arraying the entire religious community against the theatres, entered the lists in opposition to the San Francisco speculators, and declared that their sacrilegious degradation of the theatre should not be permitted. THE MIRROR is the acknowledged and accredited representative of the managers of this country, and this is the first time that we have found it necessary to oppose one of these managers for the benefit of all the rest. But the danger was imminent and THE MIRROR assumed the responsibility. When we declared that the Passion Play should not be produced many of our readers asked themselves how we could prevent it. First of all, we tried argument and persuasion upon Manager Abbey himself, pointing out to him the logical results of his infatuation and urging him to boldly abandon the California crowd who had entrapped him into an impossible contract. To our arguments Manager Abbey responded by defiance. We then prepared a petition to the Mayor and Common Council and caused it to be circulated among the most cultivated classes of our citizens, the best patrons of the theatres. Within a few days we had obtained hundreds of signatures to this petition, each name representative of hundreds of others. From week to week we had interviewed the most distinguished clergymen in regard to the Passion Play, and they were now equally aroused with the profession. The press of the metropolis, which had been lukewarm when THE MIRROR first took up the subject, thundered from all sides against the desecration of the stage. When Manager Abbey found that the entire public and the whole respectable press were against him, and when he read the ordinance which the Board of Aldermen were called upon to enact, he yielded to the storm of indignation, although he had refused to yield to the force of argument, and formally withdrew the Passion Play from rehearsal in his theatre. This is a great victory for THE MIRROR, because it vindicates the stand we have taken in regard to Church and Stage. But we hasten to divide the honors of the victory among those who rallied to our support, in the pulpit and the press, and especially among those professional allies—from Edwin Booth in London to the leading managers of this city—who gave us their hearty endorsement and indispensable co-operation.

Without the interference of THE MIRROR the Passion Play would not have been withdrawn, or else its withdrawal would have been claimed as a triumph of religious bigotry, We were determined to prevent its production, but we were also determined that the profession should have the credit of withdrawing it. The result is just what we anticipated, and we now have the great pleasure of beholding the Church and Stage better friends than ever before, since they can rejoice together over a common triumph. Both have escaped a great danger; both have to give thanks for a magnificent demonstration of the power of educated public opinion and the steady effort of THE MIRROR to retain the Church as the ally of the profession. The production of the Passion Play would have made all religious people hostile to the Stage, so we resolved to prevent that. On the other hand, if the Passion Play were suppressed by religious people only, then the hostility between the Church and Stage would only assume another form, and such infidels as Col. Ingersoll were ready to add fuel to the flame by backing Manager Abbey with money in a legal resistance to the enforcement of the new law. To keep the profession well in the front as the legitimate and enthusiastic opponents of the proposed degradation of the drama, while employing all the heavy artillery of the Church to denounce the proposed degradation of religion—that was the plan of campaign devised by THE MIRROR, and we have carried it through victoriously. There will be no Passion Play; no hostility between the Church and Stage; no interruption to the prosperity of the season; and when Manager Abbey awakes from his long dream and reflects upon what we have done for the profession, he will be one of the first to tender THE MIRROR his hearty congratulations.

Our Tragedians at Home and Abroad.

Meeting Henry Irving, the favorite of London, upon his own ground and in the very parts in which he has achieved his celebrity, Edwin Booth has conquered by sheer force of genius. All England now acknowledges that his American fame is more than deserved; the severest critics are his most ardent admirers, and the public, to whose verdict he has always confidently appealed, overcrowd the Princess' Theatre and cheer the greatest American tragedian. Here, at the Fifth Avenue, John McCullough, the representative of that robust school of tragedy which Forrest originated in his younger days, is also drawing fine audiences, though he does not quite satisfy the keenest critics, even in the limited range to which he is restricted. A third American tragedian, Lawrence Barrett, is very successful in the provinces, and will soon challenge the judgment of our citizens. Mr. Barrett has not the genius of Edwin Booth nor the physique of McCullough. He is, and he is proud of being, an intellectual tragedian. He has waited long for his popularity; but he has always felt sure that it would come, because he knew that he deserved it. Mr. Booth has built up his fame by similar intellectual methods, but he started with the incalculable advantage of that divine spark of genius which Mr. Barrett lacks. McCullough has none of the intellectuality which distinguishes Booth and Barrett, nor has his warmest admirer ever accused him of genius. He is like a great big boy to whom fame has come, as a nugget of gold comes to the industrious miner; and, like the miner, he does not know exactly what to do with it or himself now that he has happened upon such good luck.

America may well be proud of producing three such tragedians at one period. They are all great, but the greatness of each is so different from that of the others that they do not conflict. Indeed, they might all play in the same city together without fearing comparisons. They are as distinct as the stars upon the flag of the Union; but, like those stars, they are all American. When McCullough goes to England, next April, he will almost certainly win popularity, but for reasons very different from those of Mr. Booth. Barrett, who follows McCullough to New York, will not hesitate to follow him to London. "The verdict of foreigners," says a philosopher, "is the verdict of posterity." Every actor is, of course, anxious to know what that verdict will be in regard to himself. As for Mr. Booth, he has already entered among the immortals. He now ranks with Garrick, with Talma, with Kean, with Macready, and nothing can henceforth disturb his fame. Mr. McCullough's popularity will last as long as he retains his health and strength. When he loses these all will be lost, and his robust acting will be but a memory, as Edwin Forrest too sadly demonstrated towards the close of his career. Mr. Barrett aspires high, works and studies continuously, and gains so steadily that he now only requires a metropolitan endorsement to equal McCullough in the race. But advancing years, which will be inimical to McCullough, will assist and strengthen Barrett. He can afford to wait. There is nothing to be gained and much to be lost by demanding too speedy a metropolitan verdict upon a purely intellectual actor. Mr. McCullough was wise to keep away from New York until his muscle had been hardened by two Western tours. Mr. Barrett is always in professional training; but for him to encounter Salvini is a needless risk, and we, who have his interest in view, recommend him not to incur it.

FLOYD GONE TOO.

Died, at half-past six o'clock, Thanksgiving morning, William R. Floyd, at No. 110 Fourth Avenue, interred at Long Branch, Monday, Nov. 29, 1880.

A simple announcement, yet how much it means to the theatrical profession. It means that a favorite actor and a loving companion has gone down to the grave; it means that a well-known stage manager has made his last call, and will never more ring up or down the painted curtain on the mimic stage; it means that a familiar face is hidden from us by the veil of the tomb; it means that mirthful lips, wont to cause pleasure to others, are forever closed in grim silence; it means that a generous soul has fallen asleep forever; it means that one more devotee of dramatic art has been stricken down in his prime, and that while Wallack's Theatre has lost a faithful worker, the great guild of actors has lost a warm, dear friend, of singularly pure impulses and noble ideas. Known widely among the profession, his name is more closely identified with Wallack's Theatre, where he has been so long an honored attache. Everywhere people speak of Billy Floyd with affection, as one whom to know was to love. As to his business capacity, this was marvellous. As a stage-manager he was a model for all who shall come after him. Prompt, industrious, reliable, exact, ever at his post and with a firm purpose to do his duty to his employer and his art. It is no secret that to Mr. Floyd's good taste, persistent care and remarkable industry much of the perfection of stage management at Wallack's is due. What he did was well done, and he knew no goddess but duty. Besides all this, he was a man of gentle temper and cheerful disposition, brimful of humor and always ready to make merry with those around him. Lester Wallack and Theodore Moss speak of their dead friend with the kindest love. His death has shocked them, and neither care to speak of the loss, but they mourn him as one with whom they have passed many pleasant moments; whose rare powers as an actor, whose accomplishments as a scholar, whose exuberance of mirth in the trying times of life, made him dear as a friend and companion and valuable as a confidential adviser.

"Poor Billy," said Mr. Arthur Wallack, as THE MIRROR representative spoke to him of Mr. Floyd's death. "He was a genial fellow, so full of dry humor, and awfully clever. There wasn't a day passed that he did not come into the office and sit by me at the desk for a chat. Then we'd go across the street for a lunch. Why, we miss him like a brother. You see, poor Floyd and my father were so intimate. There was not merely a professional acquaintance, but they were personal friends. It seems as if father's close friends were going off one after another until there won't be one left. Of course his place as stage manager can be filled—no man's loss to a theatre is irreparable—but poor Floyd's death causes a gap which cannot be filled, because we all loved him so. Mr. Moss can't attend to anything; he's completely broken up, and I think it's fortunate for us that we had a piece in good running order, or I don't know what we should have done. Everybody misses him—the employes of the theatre, his family who deeply loved him, and the Lambs' Club of which he was one of the jolliest members.

Samuel Colville, immersed in papers and letters, was found at the Westminster Hotel. His eyes glistened and tears came at the mention of Mr. Floyd's name. "Oh," said Sam, "Billy was a man whose memory'll be always green. I roomed with him, and a better fellow never lived. He was a dry, humorous, good-hearted companion, always looking on the bright side of things and doing his duty like a man. It makes me feel good to think about him. Yes, he was Wallack's right-hand man. Why, Billy had the keenest scent for a play of any man in my experience. He knew what a play was worth the moment he looked at it, and then he knew how to put a piece on the stage. Poor fellow, he was thinking about business to the last. I know it was his intention to have The World produced at Wallack's, and he'd got it all in his mind. That was his peculiarity, he'd get a play, scenery, dresses, and everything in his mind before hand. Oh, he was a rare good fellow, was Billy Floyd. Prudent! Yes, he was a prudent man. He lived well, of course, and that's a nice place of theirs down at Long Branch. He only lodged on Fourth Avenue to be near the theatre, and I dare say with his savings and the $12,000 insurance policy Mrs. Floyd will be pretty comfortable. There are three lovely girls and they will miss him, because he was a man who loved his family and his home."

Joseph Dixon, a New York stock broker, told the writer that he knew Mr. Floyd twenty-five years ago, and first met him at Charleston. "He was playing there," said he, "in the winter of 1855 and 1856. John T. Raymond was there at the same time. Sloan was the manager, whose wife afterwards came on to New York and played at Wallack's. I roomed with Floyd at Charleston. It was a large apartment at a boarding house on King street. A number of actors boarded there. The company playing at the Charleston theatre was not a success, but a number of leading citizens had agreed to pay their salaries, so they came out all right. Floyd was a jolly good fellow. His great ambitions were to come to New York and act in a first-class theatre, to appear at Drury Lane, London, and to marry an Englishwoman. He never played at the Old Drury, but he was successful in his other ambitions. He was fond of asking me questions about English actors and English theatres. He was a man of good habits, and played a long line of characters. I used to like to see him as Captain Murphy Maguire in the Serious Family. Fanny Morant was one of the ladies with the company, then there were Humphrey Bland, Grattan Dawson, and Frank Aiken. I last saw Floyd play in New York in the character of Dolly Spanker in London Assurance. I remember he was very fond of talking about Mrs. Sloan's beauty, and his frequent remark to me was, "Oh, if I could only marry one of those lovely English girls."

Masonic burial services were held on Sunday night at 110 Fourth avenue, Mr. Floyd being a member of the New York Lodge of Freemasons. The symbolic twig of cassia was cast upon the coffin and the brethren bade their fellow member "Farewell" as they filed past the remains. The funeral services took place at "The Little Church Around the Corner," on Monday, and Dr. Houghton read the simple but beautiful lines committing the dead actor to the repose of the grave, while crowding the church were a large following of prominent actors and actresses, whose sad eyes and bowed heads told a tale of sorrow and bereavement. The remains were afterwards taken to Long Branch for interment in the family lot. Mrs. Floyd has received many letters of condolence from sympathizing friends. Among these is a message from Edwin Booth, who in the midst of his triumphs was not forgetful of the claims of old friendship.

MR. M. B. CURTIS.

This week we present the portrait of a well-known aspirant for dramatic honors, M. B. Curtis, who is shortly to appear in the comedy-drama of Sam'l of Posen, opening at Albany. He is to give the public a new presentation of the Jew, in the elegant commercial drummer of to-day. Mr. Curtis has engaged an excellent company to support him, and says there's money in his play.

BOUCICAULT.—Dion Boucicault has cabled his agent here that he will return to America about January 10, 1881, when he will commence a starring tour with his latest production, The O'Dowd.

Monday night, after a very successful run of two weeks, Virginius was withdrawn from the stage of the Fifth Avenue, and John McCullough appeared as Othello. The part is better suited to his abilities and his person than that of the Roman father, and so long as we are content to have the eye and not the imagination filled, his performance of the character is acceptable. The audience seemed highly pleased with his endeavors, and testified their admiration by lavish and often indiscriminating applause, together with many calls before the curtain. Mr. McCullough is such a robust, virile actor that he will always have a troop of admirers on that score alone. His fine, manly presence, his latent strength when in repose, his power of delivery, are qualities that commend him to a large class of theatre-goers. McCullough's Othello is decidedly better than Booth's. The latter's performance of the role is defective because it depends largely upon a physique and a personality which Mr. Booth does not possess. It is just here in this part that McCullough's natural qualifications come to his aid, whereas in Virginius, Richard Third, Faulconbridge, annd other parts, they are a positive and almost insurmountable detriment. Booth's reading of Othello is scholarly, classical and correct—McCullough's is bluff, crude and often offensive to a trained ear.

But his reading is quite in keeping with the outline's of the Moor's character—rough, unstudied and impetuous. Therefore, it is more acceptable than Booth's. McCullough's conception of the part is excellent. There are spots in it, however, which are weak. In the last act, for instance, he does not give a picture of a man who is excited by his jealous passion to commit a murder. The Moor's revengeful, hot-blooded nature, would at such a time be convulsed with the conflicting emotions of love, anger, hot jealousy, and blind resolve. He could not pass through such a scene without being worked into a state of almost mental insanity; therefore, Mr. McCullough's repose is not consistent with the spirit of this part of the tragedy. Here and there we are rewarded for our patience in listening to the entire performance by occasional flashes of fire that arouse a momentary response in the breast of the spectator. These spurts do not indicate what we are pleased to call genius. They are only the sputterings of a light that burns neither constantly nor fiercely. McCullough is singularly ungraceful in his movements. Of this he is no doubt conscious, as he endeavors at times to round and finish his gestures according to a set system of rules. By perseverance he may succeed in acquiring ease of action, but at this stage he has not mastered it sufficiently to conceal the method he employs. His pronunciation of the vowel sounds especially is false. The termination of such words as "movement" become "movemunt" in his mouth, and we have to be satisfied with "quarril" for "quarrel," and many other little distortions of the pure sounds of the language that are discordant and unpleasant. The great scene with Iago in the third act was admirably rendered, and displayed more care and delicacy of effect than any other portion of the play. McCullough is not a great Othello. He cannot be mentioned in this role in the same breath with Macriady or Forrest, or Salvini. But he is a better exponent of the character than Booth, and is the best native representation of the part that we have. Until a better can be found, this one must be accepted. The support was good, and the mounting generally correct, and on the whole admirable. Fred Warde gave a most powerful rendering of Iago—not quite snakey and sinuous enough, perhaps—but altogether an effective performance. We reiterate again, what we repeated last week, that this young man possesses qualities that will bring him to the front some time. He shared the favor of the audience with the star, and received two calls after two well-delivered soliloquies. John A. Lane was a pains taking Cassio. He overacted the drunken scene, however. Edward Dee (a son of Sothern) made a very boyish Roderigo. Kate Forsythe played Desdemona sweetly. Augusta Foster, as Emilia, was earnest, conscientious, and spirited. Thursday night McCullough will play Lear, and Friday night Richard Third. He remains one week longer, and then Mary Anderson steps in.

Last Monday week the seventh volume of Harrigan and Hart's Mulligan Guard stories was issued at the Comique. Like all of its predecessors, it teemed with that peculiar hilarity and boisterous fun for which they were celebrated. Every succeeding vaudeville that Harrigan writes is cleverer than the last, and the Mulligan Nominee does not deviate from this rule. All our old friends appear again. Daniel Mulligan, with his quaint dry humor, is the same combative, potheen drinking, rollicking Anglo-Hibernian of yore, except that his wig has an ebon hue; Rebecca Allup, the lady wench, Captain Primrose and Chaplain Puter come again upon the scene, together with Walsingham McSweeney, Lochmuller, the butcher, Mrs. Mulligan, Honora Dublin, and all the other members of the little community in the immediate neighborhood of Mulligan Alley to whom Mr. Harrigan's facile pen has introduced us. There is not much plot or reason to the latest volume. It consists of a succession of funny incidents, brawls, songs and dances, that continue unflaggingly to the end of the piece. Daniel Mulligan runs for Alderman, and is elected over Lochmuller, the Dutch candidate, by a large majority. The peculiar machinations of a small ward politician are capitally burlesqued, and offer a field for comic acting of which the company takes every advantage. The Skidmore Guards present a brilliantly soldier-like appearance in cream-tinted uniforms, and they go through a number of evolutions (not found in the N. G. S. N. Y. manual) with admirable precision. Their song, The Skids are Out To-Night, is the vocal gem of the piece. It embodies that swinging, popular style of melody that has made Dave Braham's march music so successful. It will succeed the Full Moons as the whistler's favorite. The othor music is not so striking. The overture, embracing all the airs introduced in the piece, is pleasing. The scenic effects for such a small stage as that of the Comique are really wonderful, reflecting great credit upon the artist, Witham. Messrs. Harrigan and Hart are capital in their respective impersonations, and their acting, together with that of their efficient company—every one of which is a feature—will serve to run the piece well on into the Spring. The Mulligan Guard sketches, like Mackaye's Hazel Kirke, could go on forever to splendid business and ever increasing popularity. The Nominee is in for it, too.

The San Franciscos are getting their full share of the nuggets which are pouring into the coffers of every well-conducted theatre in the city. Nearly thirty years of experience has polished and refined their entertainment to a state of excellence never obtained by any other resident band of minstrels. Their jokes are the newest, their quips are the brightest, their songs are the freshest, their fun the best that the season and the market affords. Their cosy Opera House is a great resort for the *bon ton*, and all through their performances, until quite late in the evening, stray parties drop in for a post-prandial laugh—and get it. This week an excellent programme is afforded. The first part is good, the ventriloquism of Harry Kennedy is as marvellous as ever, George Thatcher's idiosyncrasies more striking, Lester and Allen and Johnson and Powers respectively good in select acts. The programme conjures us to look out for the Four Roses, and we shall await their budding with impatience. Mullaly's orchestra is admirable.

Horrors, under the title of Prince Achmet, was put up by the Rice company at Haverly's Fourteenth-street theatre Monday, and although no longer new proved a pleasant relief from Revels. John Gourlay in Edouin's part is amusing, and George Howard's Astrologer awakens green and fragrant memories of adipose Billy Mestayer. Dixey's Rajah has already gone down to history and requires no latter-day comment upon its quaint excellence. The girls of the Surprise Party are surpassingly pretty parties, and they shine advantageously in Horrors. The scenery is well done, and the production thoroughly satisfactory. Business is large.

Tony Pastor offers a gem of a bill this week. The great feature of the programme is the bicycle riding of Thomas Stirk and his three associates. It is really wonderful and worth going further down town to see. Tony Pastor's vocalities are received with the customary applause, and Minnie Lee, Harry Woodson, Bernard Sloman, and many others complete a very attractive programme.

Maggie Mitchell is playing Fanchon this week at a West Side theatre.—Fatinitza is being delightfully sung down at the Thalia.—Enchantment comes to a close this week at Niblo's. The Genuine Colored Minstrels return next Monday for two weeks.—Hazel Kirke is now making for the 350-night goal. No adverse bets are made.—The Guv'nor continues to large houses. Forget-Me-Not is in rehearsal, and that will be followed by The World. Rose Coghlan will play Genevieve Ward's part. A settled gloom hangs about the stage of Wallack's. Poor Floyd is not forgotten yet.—Needles and Pins is the hit of Daly's season. Preparations for other novelties are in hand.—The Legion of Honor is doing nicely at the Park.—Considerable interest has been manifested as to what disposition Mr. Abbey will make of the time left open by the withdrawal of the sacreligious Passion Play. Salvini has been secured to put in two weeks, and A Celebrated Case, with James O'Neill, will be done.—This is the last week of Sharps and Flats.—Lawrence Barrett will follow the Legion of Honor at the Park.

LOTOS.—Monday was "Ladies Day" at the Lotos and many fair friends of the members were present. A pleasing programme was rendered by a number of amateur vocalists. Mr. Burbank gave one or two humorous recitations. Chandos Fulton was one of the reception committee together with Major J. B. Pond.

UNIVERSALLY PRAISED.

[From our Pittsburg Correspondent.]

The Passion Play has been denounced in severe terms by all the local papers. The MIRROR's course has been universally praised.

THE USHER.

In Ushering

Mend him who can! The ladies call him, sweet
—LOVE'S LABOR LOST.

A lady friend commenting on THE MIRROR's success in changing Mr. Abbey's views about the Passion Play, writes: "You certainly deserve great credit for your efforts to suppress the Passion Play. Now that you have triumphed, be magnanimous to Mr. Abbey—do not give him any more medical prescriptions!" Thanks, dear madame, for your kindly, timely suggestion. THE MIRROR is an excellent doctor. I do not believe in throwing physic after a well man. THE MIRROR has attended Mr. Abbey's bedside too closely during his Passion Play fever to destroy the good effect of the editorial squills and cordials that have been judiciously administered. The sick man has passed the crisis. The danger is averted. He is a little weak yet, but where there's convalescence there's ever so much hope. I shall write no more prescriptions for our refractory patient. No fees are asked for our medical attendance. No bill will be presented.

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Although Mr. Abbey's nurses—the Mayor and Board of Aldermen—were prepared to encase him in the legal straight-jacket Tuesday morning, which THE MIRROR had prepared in case of an emergency, I am glad that the case was not so desperate as to require so desperate a cure. Our medicine-chest is padlocked, our prescription blanks are laid away, and THE MIRROR will suspend its practice of physics until another epidemic is threatened.

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Manager Haverly has a wonderful hat. It contains more marvelous articles, more mysteries than a magician's *chapeau*. It is in daily and almost hourly communication with the four corners of the globe. It contains more money (or its equivalent) than any theatre-treasurer's Herring's safe in the land. And he carries it all about with him on his head. It looks very much like other hats. It is of silk, and is always neatly brushed. Its dimensions are of a Dunlapian character. Perhaps the brim is a little straighter and wider and the crown a trifle higher than the ordinary run of gentlemen's headgear. It fits and becomes Mr. Haverly capitally. Otherwise it would outwardly occasion no remark. Inside are stored the wonders. There Mr. Haverly keeps the telegrams, the memoranda, the box receipts concerning his nine enterprises, which are received during the course of the day. It is a whole post office in fact. Monday night, while I was sitting in Mr. Dan. Frohman's snug office, at the Fifth Avenue, having a pleasant chat with its occupant, Manager Haverly entered. He took off his hat the first thing, drew forth from in between its lining an official looking envelope, labelled "mining affairs," a score of telegraph messages, a half dozen receipts, three or four statements, and when I left he was drawing forth other papers with as much ease and unconcern as the wizard Herrmann pulling count less yards of ribbon from an astonished auditor's tile. That hat and its contents are, no doubt, to Mr. Haverly as precious as the crown of the English sovereign. It doesn't weigh one-thind as much, either.

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An impression seems to have got abroad that the Annie Graham Upper Crust combination has gone the way of the Musical Phalanx and other kindred organizations. This story probably started from the fact that a number of the company have returned to town and exhibited themselves about the Square. Mr. Frank Gardner writes me from Columbus, Ohio, showing that there are no grounds for such a rumor. He says: "I find this part of the country terribly overworked. Towns like Dayton, Springfield and Columbus are playing four or five strong attractions a week. I have had so much trouble in getting desirable time that I shall have to return to New York with my company at once, and see if I cannot arrange to play in some of the larger cities. My company is engaged from week to week, and I am not bound to keep them, although if I can get proper dates I shall be very glad to do so." Mr. Gardner produced a new play in Columbus called East and West, which was favorably received. He intends giving it a New York production.

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It is not often that a young man can be found who is willing to expend $1,200 to start a newspaper, gather together a staff, issue one number, pay all outstanding debts, and retire from journalism with this fitful experience. Yet this is precisely what a young man of this city, named Durant, has just done. *The Knickerbocker* was the solid title of this unsubstantial venture. The object of this outlay of time, money, and foolishness, was not experience, but simply to get one article into print. Of course nobody saw it but Mr. Durant, but it answered his purpose. His whole career as a newspaper man sparkled and glimmered in that article. It was a description of his brother's marriage—an affair that seemed to grieve Mr. Durant to the heart, for, as he beautifully expressed it—referring to a death in the family—the funeral baked meats were not yet cold when his brother, his tried and trusty brother—the Benjamin of the household—sought the sling, and arrows of outrageous Hymen. He has now to show for his enterprise only some American News Company "returns," receipted bills to the amount of $1,200, his article, one number of the *Knickerbocker* (or *Knockabouter*), and an angry father's threat of disinhersion. But he's satisfied.

* * *

Lester Wallack is master of his own actions, but was it quite right to show disrespect to the memory of his life-long friend and valuable aid, poor Floyd, by backing out of the arrangement to act as pall bearer, at the last moment. Perhaps his grief, which must have been poignant, interposed and prevented him from carrying out his first intention, but he should not have neglected this form, show, and mode of grief that would outwardly, at least, have denoted his feeling in the matter. I remember, in the case of John Brougham's funeral last spring, that Wallack promised to officiate in the same capacity. He did not come to time, and failed to show the last tribute of friendship and respect to his old friend. Floyd has been nearer to Wallack than a brother; he has manoeuvered the internal affairs of the theatre with a tireless energy and a regard for the interests of his manager that deserved better treatment at the *finis*. Wallack will never be able to replace Floyd.

* * *

Perhaps it is the proximity to death that the veteran manager dreads. He is not a young man himself, and he has not another sixty-two years' lease of life to look forward to. The young men at Wallack's all seem to die early. Montague was cut off in the full blush of his youthful triumphs; Beckett went over to the silent majority a few weeks ago; and now Floyd goes to swell the list, in the very prime of existence. Sad, sad!

* * *

John Gilbert, Mme. Ponisi, and Lester Wallack, the three venerable patriarchs of the New York stage, stand under Death's disastrous fire like charmed beings.

* * *

On excellent authority it is stated that Stephen Fiske, of the *Spirit*, has accepted the position of leading editorial writer on the *Star*. This is a great feather in the cap of the *Star*, for it has long needed, in fact has never had a shrewd, clever, brilliant writer at the head of its staff. Mr. Fiske's trenchant, terse and forcible style ought to infuse new life into the paper, and bring its circulation up to a level with its next best contemporary. From this position to that of editor is but a short step for a brilliant journalist like Mr. Fiske, and when he is seated in the chair of the editor-in-chief, the *Star* will possess a competent, capable and energetic head—a want that has long been felt in the office. Mr. Fiske will not give up his work on the *Spirit*—a matter of congratulation to the thousands of readers of its able dramatic department.

* * *

Gabrielle Du Sould was engaged by Mr. Curtis to play a broken-English part in his new play Sam'l of Posen, at a salary of $75—a very comfortable sum and quite as much as she should receive. After the first rehearsal the following dialogue (not in Sam'l of Posen) took place:

MISS DU SAULD (addressing Mr. Curtis)—Do you vish me to play zis parte in Anglis or Frenen?

CURTIS (urbanely)—Play it, my dear Madame, just as you find it written down in your part. There are some French words—not many.

MISS DU SAULD—You vish me to give ze French vords vat is down in ze part? Vat! You tink I do zat for $75 each week?

CURTIS—That was the engagement, Madame.

MISS DU SAULD—I vill play no French for zat price. It ees vorth $125 vith the dialect and ze French.

CURTIS—That is your ultimatum?

MISS DU SAULD—Zat ees ze only price I take.

CURTIS (musingly)—Stage French is dear since Bernhardt's arrival. I have had that part done for $40. (Aloud)—That is too much for your Gælic, Madame. Bon jour! Ta! ta!

(Exit Miss Du Sauld, L. U. E., bouncingly.)

* * *

Edwin Booth has written a letter to a friend in this city in which he states that he is enjoying the best of health and spirits, that although "Irvingism is deep-rooted in England," he is more than satisfied with his reception by the public and his treatment at the hands of the critical press. He will not remain abroad three years as expected, but after visiting Berlin professionally will return to the United States in June next. Mrs. Booth is in very bad health, and the climate does not agree with her.

* * *

The size of gloves that I wear, Mr. Aldrich, is 7¼. Dent's gloves are on sale at Budd's or Knox's. The measure of my head, Marcus Mayer, is kept in the archives of Dunlap's. (These gentlemen were rash enough to make bets with me on the Passion Play. The above information is exclusively for their benefit.)

* * *

Yer 'and, Guv'nor, yer 'and! There'll be no sacrelige at Booth's!

* * *

Lewis Morrison says that he is glad the Passion Play has been withdrawn, as he has been warned by several managers that a participation in it would injure his professional status. It is not known whether he will play in A Celebrated Case at Booth's next Monday night or not. Agnes Booth has interfered with Manager Abbey's intention of taking him from the cast of the Legion of Honor. She has given strong objections, to which he has replied. Several letters have been interchanged, leaving Mr. Morrison meanwhile perched on the fence.

* * *

No censure too severe can be placed upon Cardinal McCloskey's treatmeut of the Passion play subject. Although the feelings of the priests and people of his church were unanimously opposed to it, he did not assert himself either for or against the sacrilege, but maintained a neutrality that was ill-advised and inconsistent with the dignity of his position and the great importance of the matter in hand. The Cardinal should be more than a figure-head. He should have a mind capable of grasping all great public questions that affect morality or the Church, and deal with them in a proper manner. Cardinal McCloskey's opinion three weeks ago would have settled the entire matter then. As it was he left THE MIRROR to grapple it alone and single handed.

* * *

"N. P. P."—No Passion Play.

* * *

It is reported that Harrigan and Hart have entered into negotiations with Lester Wallack for the lease of the latter's present theatre when he removes up town. This might be an admirable arrangement from some points of view, centralizing Harrigan and Hart's entertainment. But the edifice itself is too spacious for their vaudeville, which ought always to be given in a snug, cosy little house like their present one. The matter may fall through, however.

* * *

Bob Ingersoll, that notorious old infidel, offered to bet $10,000 last Saturday morning that the Passion Play would be produced, and he furthermore volunteered to back the thing legally, if necessary, to the tune of $20,000. Oh, if somebody had only snapped him up, wouldn't there be a sick Ingersoll cursing around just now?

* * *

The Madison Square Theatre is obliged to issue handsomer and handsomer souvenirs at every consecutive fiftieth night of Hazel Kirke. The last, presented at the 300th performance, is a perfect bit of artistic taste. It consists of a small *brochure* bound in Russia, containing twenty-seven beautiful reproductions by a clever photographic process of the people employed in the cast, in various scenes and points of the play. The souvenir of the 250th performance was capitally gotten up, but the surpasses it in every respect.

* * *

EDITOR NEW YORK MIRROR:

DEAR SIR—In your copy of 24th your correspondent "Usher" mentions our hospitable City of Philadelphia in such a slighting manner that it should be corrected. Our hotels may, late in the day, after dinner is over, run out of viands—that is usual in hotels here—but our bill of fare has certainly no bad French, as we do not use "Kitchen French." Our bill is in English, and our waiters are instructed to speak English. We are sorry your correspondent arrived too late for our regular dinner—2 to 7—but we refer you to our guests of to-day, Miss Fanny Davenport, Mr. Garrett and family, Mr. Frank Chanfrau and wife, Miss Maggie Mitchell, and we hope you will visit us and see for yourself.

Yours truly, FRANK MACDONALD.
WEST END HOTEL, Philadelphia, Nov. 26.

The perusal of the above letter really makes me hungry. It comes just before my dinner hour, and I'll confess I should like to accept Mr. McDonald's kind invitation immediately. The Usher is a faithful recorder of facts, and if he were not suffering from d. t.'s at the time he visited the West End I really must believe he related his experiences truly. However, we'll let that pass, and some day I'll drop in unawares—between 2 and 7—and test his verity for myself.—[ED. MIRROR.

* * *

My chief wrote the above. I had nothing to do with it.—[THE USHER.

THE MIRROR AND THE PASSION PLAY.

MUCH SATISFACTION.

[From our Detroit Correspondent.]

The news of the abandonment of the prospect of giving the Passion Play in New York was received here with much satisfaction. Through the plucky opposition of THE MIRROR, it has created interest in Detroit.

MEETS WITH THE WARMEST COMMENDATION.

[From our Cincinnati Correspondent.]

The telegraph wires announced the fact that Manager Abbey (owing to the noble efforts of THE MIRROR), finding himself in a helpless minority, had concluded to abandon his intention of producing the Passion Play. THE MIRROR'S course in the matter meets with the warmest commendation on every side, in this city, and the result in the case shows fully, the power it wields in matters dramatic throughout the country.

BEST OF ALL DRAMATIC PAPERS.

[Syracuse Daily Journal.]

This best of all dramatic papers is winning to itself hosts of friends in its defense of the stage against the attack Manager Abbey proposes to make against its good name, by bringing out the Passion Play. It is striking heavy and manly blows, which cannot fail of having much influence. The MIRROR denounces the movement as being "an attempt to degrade religion and to divert the play from its proper sphere." It goes further; it has been instrumental in circulating a petition throughout the city of New York, asking the Board of Aldermen "to enact, and the Mayor to approve, an ordinance, in order that the aforesaid desecration of religion and malversion of the theatre may be prevented by law."

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

some excellent music. Coming: Dec. 7, Dan Shelby comb.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): Duprez and Benedict's Minstrels, Nov. 23. They gave a good show. Booked: Fairbairn Family, 5th; Deacon Crankett, 8th; Miss A. C. Fletcher lectures on the Passion Play, 12th; Boston Lyceum English Opera co., 14th.

Franklin Theatre (A. Stavers, manager): Booked: Dec. 3, Shelby's Constable Hook comb.

Item: Messrs. Thayer, Smith and Moulton are sending some of the best organizations in the country to the New England circuit.

MANCHESTER.

Smyth's Opera House (A. D. Stark, manager): The Jollities comb. gave their musical absurdity, Nov. 24, to a good house. The New York Miniature Pinafore co. gave entertainments, 25th, to fair business. Billed: Sella-Bellmore comb., Dec. 2; Constable Hook comb., 4th; Lawrence Barrett, 11th.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Remenyi, Nov. 26, to fair house. Booked: Dec. 4, Soldene Opera Bouffe co.

Minnesota.

ST. PAUL.

Haverly's New Mastodon Minstrels (J. H. Mack, manager) gave three performances Nov. 24, 25, to large houses. This is the finest and largest co. of minstrels that has ever visited St. Paul, and the entertainment proved a decided success. The St. Paul people always give a hearty and substantial welcome to Mr. Haverly's Enterprises, and his gentlemanly managers and attaches. Booked: John T. Raymond, 26th, 27th, in My Son and Woolfert's Roost; Sinn and Shannon's Golden Game co., 30th, Dec. 1, 2.

Opera House (John J. Davidson, manager): Barlow, Wilson, Primrose & West's Mammoth Minstrels, three performances, Nov. 19, 20, opening to the largest house of the season. The co. is an exceedingly good one, and gave a fine entertainment. John T. Raymond as Col. Sellers entertained a large and intelligent audience 22d; support good.

MINNEAPOLIS.

Academy of Music (Herrick Bros.): Barlow, Primrose & West's Minstrels to light houses, Nov. 17 and 18: John Raymond, in Col. Sellers, 23d; Risks, 24th; My Son, 25th; Haverly's New Mastodon Minstrel co., 26th.

Missouri.

ST. JOSEPH.

Tootle's Opera House (Milton Tootle proprietor, C. F. Craig manager): Barlow, West, Primrose and West's Minstrels played to an immense business. The co. gave an excellent performance but there was considerable dissatisfaction caused by the extra prices charged. The manager of the troupe advertised one set of prices, and charged from 20 to 30 per cent. more at the theatre. During the performances and afterwards, there were signs of trouble. Manager Craig told the audience, that the house had been let to the minstrels and that he was not responsible for the overcharge. This matter gave rise to a good deal of feeling on both sides.

Booked: Snelbaker Majestic Consolidation, Dec. 3 and 4; Maud Forrester's Mazeppa Comb., 10th; Sol Smith Russell, Edgewood Folks, 13th; Frank Mayo 16th and 17th; Gulick and Blaisdell's Arabian Night 18th and 20th.

HANNIBAL.

Mozart Hall (W. D. Waller, manager): Miles' Juvenile Opera co. played to a packed house Nov. 25, and the performance was enjoyed by all. C. L. Davis, 27th; Snelbaker's Consolidation on the 30th. Barney Macauley will appear Dec. 8 and 9.

New York.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager; F. C. Rust, business manager): The Harrisons Comedy co., under the management of Martin W. Hawley, appeared to the largest audiences of the season, Nov. 22, 23, 24 and 25, in their musical eccentricity entitled Photos. Thanksgiving Day standing room was eagerly sought for and many were turned away, unable to gain admittance. The play is replete with laughable absurdities, popular songs, and capital character representations. There is as much genuine fun centered in it as anybody can expect to enjoy in a single evening. Alice Harrison is one of the most sprightly and vivacious of actresses. Louis Harrison is an excellent comedian R. E. Graham presents some exceedingly funny impersonations. Carrie Daniels acts prettily and sings sweetly. The Kate Thayer Concert co. appeared to a small audience Nov. 26. Salsbury's Troubadours presented The Brook at the matinee and Patchwork in the evening, 27th, to good business. The Wedlock Comedy co. will present, for the first time, the emotional society comedy entitled Wedlock, written expressly for them, 29th and 30th; Philharmonics, Dec. 1; Apollo Club, 2d. The Boston Ideal Opera co. will appear in Fatinitza, The Bohemian Girl, and the Chimes of Normandy, 3d and 4th. J. K. Emmet, in Fritz in Ireland, 6th and week.

Grand Opera House (Joseph Gobey, manager): The Wilhelmj Concert co., Nov. 22, to a small but highly fashionable audience. The Polk Comedy co. appeared in A Gentleman from Nevada, 24th, 25th, 26th and 27th, and did a fair business. The company is a strong one, but with all their talent it will never be possible for them to lift the play above the level of mediocrity. J. B. Polk is a first-class actor, and makes all there is to be made out of the character of Christopher Columbus Gall. Joseph Jefferson, supported by Mrs. John Drew and a strong co., will appear in The Rivals Dec. 2. Uncle Tom's Cabin, with Mrs. G. C. Howard as Topsy, 3d and 4th. Minnie Palmer Boarding-School co. 6th, 7th and 8th. Jarrett's Cinderella comb. 9th, 10th and 11th.

Items: F. C. Wells has been engaged by the Polk Comedy co. as business agent.—Sternberg, the pianist of the Wilhelmj co., did not appear here, owing to illness. He left for New York 21st.

SYRACUSE.

Grand Opera House (Philip H. Lehenen, manager): Deacon Crankett comb., Nov. 22 and 23 to average houses. On the 24th and 25th (with the usual Thanksgiving matinee), the Kate Thayer Concert co. played to small business. The co. are nearly all good, especially Curtis's Spanish Students; Henrietta Maurer, the pianist, and Miss Thayer were encored. Booked: Joseph Jefferson, Dec. 12.

Wieting Opera House (Philip H. Lehenen, manager): The Harrisons in the musical burlesque Photo's, to fair business, Nov. 26 and 27 (with matinee) during the week. They are up to the average, and pleased the public, who have run mad after pieces of the Tourist, Troubadour, Goblin order. Booked: 30th Dec. 1 and 2, Boston Ideal Opera co., in Chimes of Normandy, Pinafore, Fatinitza.

Chase Music Hall (A. C. Chase, proprietor): This cozy little hall is becoming quite noted for its excellent concerts, and with the Candee Opera co. succeeded in drawing large houses Thanksgiving afternoon and evening, which was a luxury denied the Opera co. at the Grand. Of course Wesley Lyman was the star. The solos of Mable Ine Smith were fairly rendered, and the singing of Therese Bronner was repeatedly encored. James N. Long, who was with Pirates of Penzance last year, sang finely; balance of the co. did well.

Items: Mr. Mart Hanley, manager of the Harrisons, has made friends by his courteous manners.—D. W. Truss, treasurer of the opera houses, left for Troy on theatrical business Friday night.—Dr. Wieting, who has been quite ill, is out again.—The Rionda Concert co., Dec. 3, at the Grand Opera House.—R. E Graham, of the Harrisons, played with the Shaughraun comb., who were here in 1878.

ALBANY.

Leland Opera House (J.W. Albaugh, manager): W. C. Mitchell's Our Goblins party drew fair houses during the past week. 29th, 30th, and Dec. 1, Mrs. G. C. Howard and co. in Uncle Tom's Cabin; 2d 3d and 4th, Minnie Palmer.

Tweddle Opera House (William Appleton, Jr., manager): The troupe of Palestine Arabs, in matinee and evening performances, 24th, failed to draw paying houses. 25th and 26th, The Boston Ideal Opera co. in Fatinitza and Chimes of Normandy, to standing room only. Dec. 1, Rionda Concert co.; 2d, 3d, and 4th, J. B. Polk and co. in A Gentleman from Nevada.

Martin Opera House (Col. Foote manager) 25th, 26th and 27th, J. H. Keane and co.; drew fair houses. 29th, 30th and Dec. 1, The Harrisons in Photos; 2d, 3d, and 4th, Aldrich and Parsloe, My Partner.

Wood's Novelty Theatre (Harry Wood manager): 29th, one week, J. Z. Little in Nuggets, and an olio including Smith and Leopold, vocalists and dancers. Landis and Steel, roller skate, song and dance artists, and May Vernon, vocalist.

Items: W. R. Wilkins of the Eunice Goodrich party was in town during the past week. The gushing Soldene during the coming month. The Leland Opera House is advertised for sale or to let.

KINGSTON.

Music Hall (Cornelius Burhans, manager): Charlotte Thompson appeared at this house in J. K. Tillottson's play, The Planter's Wife, Nov. 22; good audience. The piece was well acted. Minnie Wallace performed Joaquin Miller's Settlers, or Child of the Woods, 23d, to fair sized house. Miss Wallace, as Carrotts, was superb, and the play itself was appreciated by the audience. The banjo playing of manager Charles Dobson was well done. Helen Potters' Pleiades drew full house Thanksgiving night. Prof. Rosedale's Native Palestine Arabs performed to a small house, 28th. The performance, as a representation of Oriental customs, was very interesting. Booked: Lester and Allen with Victoria Loftus' British Blondes, Dec. 23; The Guy Family, 27th.

Sampson Opera House (Phil Sampson, manager): Minnie Wallace performed the Settlers to a fair house, Nov. 22.

Washington Hall (Jacob Fox, manager): Prof. Rosedale's Native Palestine Arabs performed before a full house at matinee, Nov. 28.

Items: Viola Rivers, Premier Equestrienne, daughter of ring master Dick Rivers, is visiting with Mrs. Bonnie-Runnels, her cousin, in this city.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): 25th, 26th and 27th, matinees 25th and 27t , Mrs. G. C. Howard and co. in Uncle Tom's Cabin, to large and well pleased audiences. 29th, 30th, and Dec. 1, J. B. Polk in Gentleman from Nevada.

Rand's Opera House (Gardiner Rand, proprietor): Boston Ideal Opera co. 23d, in Chimes of Normandy, to large house, and Pinafore 24th, to light house. 25th, 26th and 27th, matinees 25th and 27th, Maginley's Deacon Crankett co. to good business. Dec. 3 and 4, The Harrisons in Photos.

Grand Central Theatre (P. Curley, manager: The principal attraction for this week is Miss Rose Goodall, in the drama, Prairie Flower.

Music Hall: Gen. Tom Thumb and his Museum of Wonders opened on the 24th.

Items: All the theatres were crowded on Thanksgiving afternoon and evening.—Will Benedict, well known in theatricals here, will go out as advance agent to the Fakir of Ava and Weston.—Miss Annie Ward Tiffany and co. are playing in the towns north of here with success in the Two Orphans.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Herman closed a very successful week's engagement at this theatre Nov. 27. Joseph Emmet opened to a large audience, 29th. Next week, the first half, Leavitt's specialty troupe, and for the balance, Tony Denier's Humpty Dumpty troupe.

The Adelphi (Joe Lang, manager): The attendance during the past week has been only fair, although a first-class bill was presented.

St. James' Hall (Flint and Carr, managers): The Kate Thayer Concert co. and Curti's Spanish Student troupe gave an entertainment to a small but appreciative audience 29th.

Items: Salvini at St. James Hall, under the management of the Meech Bros., Dec. 13.—McKee Rankin will probably play an engagement at the Academy the last of the season.

OWEGO.

Wilson Hall (George W. Sweet, manager): O. H. Giles' Uncle Tom's Cabin co. played here Nov. 24, 25, to fair business, and disbanded.

Item: O. H. Giles, of the Uncle Tom's Cabin, it is said, ran away from the company at Buffalo, leaving the board bill unpaid. William Paul, manager, left at Binghamton. The co. then played by Lottie and Harry Clarke on the 25th to good business, but, unfortunately for them, a hotel man from Buffalo came and took all the receipts. The next day a subscription was raised to get them out of town.

BINGHAMTON.

Academy (A. D. Turner, manager): The Troubadours to a large and intelligent audience Nov. 24. Patchwork abounds in ludicrous situations. The co. are favorites in this city. McCall and Blake's Comedy co. gave two performances the 25th, East Lynne and Led Astray. The house was crowded in the evening. Giles' Uncle Tom's co. disbanded in Oswego. Coming: Agnes Leonard and co. Dec. 4; Spanish Students 13th.

POUGHKEEPSIE.

Collingwood's Opera House: The Donaldi-Rummel Concert comb., Nov. 22; Charlotte Thompson in the Planter's Wife, 23d; Minnie Wallace in The Settlers, or Child of the Woods, 25th; The Palestine Arabs, 26. The Donaldi-Rummel troupe gave a first-class concert; in fact, it was one of the best that has ever been given here. Jefferson as Bob Acres, in the Rivals, 29th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Uncle Tom's Cabin was given 24th and at matinee 25th by the Wilkinsons to good houses. They also presented East Lynne, evening of the 25th, to a crowded house! The pieces were rendered satisfactorily. Salsbury's Troubadours drew a large house 26th in their laughable absurdity, Patchwork. Everybody pleased. William C. Mitchell's Pleasure Party give Our Goblins 29th.

UTICA.

The Boston Ideal Opera co. in Chimes of Normandy, Nov. 27, to crowded house, and in Fatinitza, 29th; Joseph Jefferson in The Rivals, 30th; Kate Thayer Concert co., Dec. 1; Mr. G. C. Howard's Uncle Tom's Cabin co., 2d; Willie Edouin's Dreams, 8th.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Lottie with O. H. Giles' Uncle Tom co. 22d, to fair house. Booked: Our Goblins, Dec. 6; Agnes Leonard, 7th, and Our Gentlemen Friends, 14th.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Juvenile Opera co., in Fatinitza, Nov. 22, to good house. Mme. Fry Concert co. 23d, to small house. Leeture Dec. 3, Old Times and New, by Col. J. P. Sanford.

BATAVIA.

Opera House (John Dellinger, manager): Daniel's Juvenile Opera co. in Fatinitza Nov. 25, to a large and fashionable audience, giving full satisfaction. Mitchell's Pleasure Party 30th.

JAMESTOWN.

Allen's Opera House (E. A. Allen, manager): Warner's Ideal Baby Opera co., Nov. 26, played to fair house. Annie Pixley M'liss co. billed for the 30th.

ONEIDA.

Devereux: The Wilkinsons in East Lynne Nov. 27, to large house; show good.

YONKERS.

Colleen Bawn on 25th to large house, fair show; Cecil's Mysteries, Dec. 3.

New Jersey.

NEWARK.

Grand Opera House: Charlotte Thompson in Planter's Wife and Jane Eyre, Nov. 24 and 25. The interior of the house at the Thanksgiving performance was like a sardine box. Gilmore & Benton's Show, to fair audiences 26th, and matinee. Annie Pixley in M'liss, 27th. The performance was admirable throughout, and M'liss especially good. Booked: Dec. 6, T. DeWitt Talmage's lecture; 7th and 8th, Haverly's Georgia Minstrels.

Park Theatre: D'Oyly Carte's Pirates of Penzance co., Nov. 21, gave a very creditable performance. The cast is more than fair and only needs a little more practice. Mrs. D. P. Bowers, supported by John McCollom, in East Lynne, Lady Audley's Secret, and Camille, 25th, 26th, 27th. A very good co. to good houses, and the usual jammed Thanksgiving night. Manager Gray, of this house, gave the Two Orphans in Orange, on Thanksgiving, and was rewarded by an enormous house in the evening. Booked: Ages Ago and Charity Begins at Home; 9th, 10th and 11th, a new play called Ethel.

Newark Opera House: Nov. 29 and week, Our Boys. Specialties: Awata Katnoshin, Boisset Bros., Burt Queen and Clark and Edwards.

Metropolitan: 29th and week, Burlesque H. M. S. Pinafore and olio.

Mulberry-Street Theatre: 29th and week, Drama, The Charcoal Burner and Variety.

JERSEY CITY.

Academy of Music (Dr. Hooper, manager): Salsbury's Troubadours opened the week here with the ever welcome Brook and played two nights to good houses and were charming as usual. On the 24th, we had D'Oyly Carte's Opera co. in the Pirates of Penzance with a good cast. Thanksgiving was celebrated by the resurrection of our old acquaintance, Pinafore, by the Standard Opera co., afternoon and evening to enormous business. F. S. Chanfrau appears in his perennial Kit on the 29th. Mahn's Comic Opera co., Dec. 1, 2, and 3.

Opera House (A. P. Rikeman, manager): John Jack and Annie Firmin, in East Lynne Nov. 25, and balance of week, giving Our Boys Saturday evening. Business large on Thanksgiving night.

Central Theatre (Fred Farrill, manager): Varieties all the week to good business.

Item: The alterations at the Academy are completed and reflect much credit on Dr. Hooper's taste and skill.

TRENTON.

Taylor Opera House (John Taylor, manager): Rice's Bijou Comic Opera co., 23d, to fair house. Performance not up to the expectations of audience. Gilmore and Benton's Consolidated, 25th, to large house. Entertainment as good as any ever given here by a variety co. Annie Pixley and co. 26th. They gave good satisfaction to fair house. Dec. 3, F. S. Chanfrau. 4th, Haverly's Original Georgia Minstrels.

Nebraska.

OMAHA.

The Academy (D. A. Griffen, manager): B. W. P. and W., with their excellent minstrel co., gave a first-class performance Nov. 24. The house was crowded and enthusiastic, and gave the performers unlimited applause. Callender's Georgia Minstrels open for one night, 27th, and Laura Buckingham, 29th.

Ohio.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor; Frank Comstock, business manager): Jack and Miller's Comets cavorted before small houses 22d and 23d. Some very good and very bad things in this coterie, but what is most needed is a plot. Ethel Lynton is a lively, gushing blonde, late of the Tourists, and Alice Townsend makes a pretty appearance in tights. The whole party looks as if it might have been "dug up" at the Vine Street or Eldorado, in Cincinnati. House first night very cold, and it was pitiful to see Martha Wren and Ethel Lynton shivering in bare arms. Piece entitled "House Warming," too! Sidney Smith's hobby is that he is "the only one that's left of all the family," which fact should be a source of congratulation. Mr. Smith never buys THE MIRROR outside of New York, so it is needless to give him a notice. Maude Granger drew crowded houses 24th, 25th and Thanksgiving matinee. Miss Granger as Antonia was all that could be desired. Kate Gilbert's Evelyn Aubray was a perfect little symphony in brown and white. Adelaide Thornton, formerly with Oofty Gooft, is clever and resembles Granger, whose part she filled acceptably at matinee. Charles Stanley, as a Yankee speculator, and Horace Lewis, as his salesman, proved the best of the male support. Gulick and Blaisdell's Attraction No. 2 returned to small business 27th. They are guaranteed to close season and disband at Laporte, Ind., Dec. 4. Leavitt's Specialty co. appears 30th. Anthony and Ellis' Uncle Tom 2d to 4th.

Grand Opera House (Colonel Theodore Morris, manager): Annie Graham's Upper Crust co. 22d, 23d, to fair houses. Returned 27th to small house. Broke up and left for New York 28th. Clinton Hall's Strategists 23d, 24th; fair houses. Mattie Vickers' specialties enjoyable. Stage settings most too gorgeous for variety element in play. Do very nicely for Banker's Daughter, 4th. Wilhelmj in concert 26th. Nice affair. O. D. Byron is at Columbus, Ind., instead of Ohio, 29th, 30th. Mary Anderson 1st, 2d; Ingomar and new play, Love; or, Countess and Serf.

Items: Smiling Dave Peyser reached in to shake hands 23d and extend his card as representing Leavitt's Gigantic. He was accompanied by Mary Anderson's agent, Simmonds, portly and pleasant.—Sells Brothers' show arrived last week and went into Winter quarters.—Prof. Willis Cobb, press agent of the show, is at the American with his Dog circus.—Charles Ewers and wife, of Forepaugh's, leave for East 29th.—Laura Dainty displays a dainty lithograph and gives select readings at Comstock's 29th.—B., W., P. & W.'s Minstrels come week after next.—The Bergers probably same week at Grand.—Arthur Love has left the road and joined this co. Love's advance, William P. Little, is here again, proving a valued assistant at Comstock's.—Wilhelmj was the guest of Edwinson Gwynne 26th to 29th.—Albert N. Spencer, formerly correspondent of *Spirit of the Times* here, but now of the Davenport Club, Cincinnati, is visiting friends in town.—William Gorman and Pollie Lee, of Sells' Circus, go to New York 29th.—A concert is underlined for Comstock's 15th, to include Caroline Schneider and Carrie Casper, the latter from Delaware.—Forthcoming great events are Joseph Jefferson and Emma Abbott.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): Annie Graham as Marie Hagar, in The Upper Crust, 24th, to poor business. Nip and Tuck, 25th, house crowded at matinee, and every seat sold for evening performance. Clinton Hall's Strategists 26th, to a fair house. Anthony and Ellis' Uncle Tom, 27th, to an immense business. Coming: Criterion Comedy co., Dec. 27.

Items: The Upper Crust comb. have closed their traveling season.—Manager Frank Comstock of Columbus, was in town the past week.—Work on Bookwalter's Grand is being rapidly pushed.—Pierce has been obliged to increase his orders for THE MIRROR, to meet the big demand.—Managers Comstock and Tyner played the Nip and Tuck, and Uncle Tom cos.

TOLEDO.

Wheeler's Opera House: Mrs. Scott-Siddons, supported by a very good dramatic co., appeared Nov. 24, 25 and matinee, to very large audiences. The Tile Club, 26th and 27th, cancelled their dates. Booked: Nick Roberts' Humpty Dumpty co., 29th; A. M. Palmer's False Friend comb., Dec. 1; Herrmann, 6th, 7th and 8th.

Adelphi Theatre: The new people, 22d, were Viola Wray and Marcia and Ida Alb. Closing: Viola Wray, to Cincinnati; Lillie Graham, Cincinnati; Lester and Monock, Chicago. Opening: 29th, Nellie Fox, Kittie Wells, and Garver and Everhart.

URBANA.

Gulick-Blaisdell's Attraction No. 2, Harry Webber in Nip and Tuck, at City Hall last night, 24th, to small house; rather inclement weather; performance first class. Baird's New Orleans Minstrels booked for City Hall Dec. 1.

Items: Articles of incorporation have been filed with the Secretary of State for a stock co. to build an opera house here. The capital stock is $50,000.

AKRON.

Academy of Music (W. R. Robinson, manager): Nov. 23, Two Nights in Rome to a fair-sized audience; 25th, matinee and evening; 26th and 27th, Thorn and Darvin, Illusionists, to fair business.

Item: The father of W. F. Burroughs, brother of Claude, who perished in the Brooklyn fire, built the Empire House in this city. Will is a member of the Maude Granger co. He has numerous acquaintance in this place.—No attraction this coming week.

COLUMBUS.

Opera House: John Thompson opened this new theatre Nov. 12, in Around the World in Eighty Minutes. Good business but poor show. Hi Henry's Minstrels gave an excellent performance to a full house, 24th. The troupe is a good one. Coming: Oliver Doud Byron, in Across the Continent, 29th; Mrs. Joshua Whitcomb, Dec. 1; Helen Mar White, 2d; Berger Family, 17th.

DAYTON.

Music Hall (Charles Mead, manager): Rice's New Evangeline came Nov. 20, to a large audience, who went away pleased with the entertainment, of which Miss Jarbeau, Louise Searle, George Fortescue and Harry Hunter were the principal features. Booked: Denman Thompson, the 6th; Pat Rooney, comb., 7th.

SANDUSKY.

Opera House (M. Stoffle, manager): Shannon and Edison's Golden Game Nov. 20; large house. The performance, though not quite up to the expectation, gave general satisfaction. Alice Oates Dec. 22; Galley Slave 25th.

STEUBENVILLE.

Garrett's Hall (H. G. Garrett, manager): Alf J. Knight appeared in character Readings Nov. 25, to small but well pleased audience. Booked: 29th, Miller's New Orleans Minstrels.

CANTON.

Opera House (Louis Schaefer, proprietor): Thorn and Darvin's Royal Illusionists, Nov. 22, 23 and 24; failed to draw. Coming: Dec. 4, Adella Paine comb.

CANTON.

Opera House (Louis Schaefer, proprietor): Thorn and Darvin's Royal Illusionists played three nights, Nov. 22, 23 and 24.

Pennsylvania.

PITTSBURG.

Opera House (Jno. A. Ellsler, manager): Bartley Campbell's Matrimony co. closed a moderate week's business, Nov. 20. Joseph K. Emmett drew very large houses last week with Fritz in Ireland. Fun on the Bristol 29th, one week. Mary Anderson, Dec. 6. Herrmann, 13th.

Library Hall (W. W. Fullwood, manager): Leavitt's English Opera Burlesque co. closed Nov. 20 a fair week's business. Hoey and Hardie's Child of State comb. closed a moderately successful week's engagement 27th. Charlotte Thompson, 29th. Gounod Club with Stabat Mater, Dec. 6. Pirates of Penzance, 7th and 8th.

Williams' Academy (H. . Williams, manager): The co. last week gave a fair show to good business. New faces 22d, for the week, A. J. Bruno, T. M. Hengler, The Two Barneys and Four Emeralds.

Items: The Enterpe Minstrels are again trying their luck through the western part of the State. They opened at Braddock's 19th to fair houses.—J. N. Gotthold, of Campbell's Matrimony co., and for many years manager of our opera house, was given a most cordial welcome.—Kit Clarke, manager of Rentz's Minstrels, was in the city last week. He sends his regards to the MIRROR.—Leavitt denies the statement that Sam Colville is to take hold of his Opera Burlesque co. He says negotiations were commenced with a view to admitting Samuel as a partner, but nothing was ever consummated, and hence the matter is off.—Marie Williams has been interviewed by a local paper in regard to the attacks made upon her in the columns of the D. N.—W. A. Lang, the carpenter actor of the South Side, gave his own version of the Colleen Bawn at a minor hall, 20th.—W. W. Maurice is the euphonious name of one of Campbell's Matrimony co. In days gone by, when Billy was a common spouter in the Opera House stock co., the boys used to call him Moreland.—Signor Operti is now arranging Offenbach's last version of Orpheus for Leavitt's Burlesque co. The Signor has also an original comic opera, which will soon be produced by the same company. It is called Chetawayo.—Hoey and Hardie's Child of the State comb. numbers in its membership many old Pittsburgher's. Among the most prominent are Katie Baker, Minnie Monk, Eva Glenn Barker, Will A. Sands and Carl Arent.—Frank Arent.—Frank Hinde, of Leavitt's co., came within an ace of seriously injuring himself Friday night. During his acrobatic feat in Carmen he lost his foothold and fell into the orchestra. He was rescued and pulled upon the stage in a demoralized condition. After a few minutes' rest he continued his performance.—A telegram from Columbus, O., stated that Rentz's Minstrels showed in that town on the night of the 20th to a $1,300 house.—Emmett has a new piece entitled Fritz and the Gypsies, which he proposes bringing out this season.—Lawrence Barrett and Maud Granger passed through 21st.—The Lyceum is now being occupied by Francis Murphy, the temperance lecturer.—A new opera house is being erected at Beaver Falls, Pa.—Al. G. Hatfield, better known as Al. G. Field, the well known circus clown, is at his home, at Monongahela City, enjoying a short vacation.—H. C. Jarrett is in town with the Fun on the Bristol party.—James Hamilton, late manager of the Hamilton Opera House at Wheeling, was in the city the past week.—Harry Shay will have a big reception at the Academy this week. He is the most popular variety performer that ever appeared at this house.—Vierheller's and the Tivoli Variety Gardens are doing a good business, although their performances are hardly worthy of notice.—The Fun on the Bristol paper, as distributed throughout town, is quite showy, and attracts much attention.—Raymond Holmes is at present at his home in this city.—Dr. James L. Thayer's eldest daughter, Nellie, was married in this city, 18th, to S. B. Provost, one of our prominent merchants.—The Lay of the Bells was produced by local talent at a minor hall 22d, to good business.

READING.

Grand Opera House (George M. Miller, manager): Annie Pixley rendered M'liss admirably to a very large and enthusiastic audience Nov. 23. The support was very good. Gilmore's Invincibles cancelled their engagement for 25th. Booked: Dec. 7; Donaldi-Rummel Concert co., among which are the following artists: Mme. Emma Donaldi, Leopold Litchtenberg, J. Levy and Franz Rummel

Academy of Music (John D. Mishler, manager): Jule Keene and Sallie Adams, in Chris, to fair audience, 23d. Bartley Campbell's Matrimony to fair business, 24th. Charlotte Thompson, in The Planter's Wife, to good business 27th. Coming: 30th, Haverly's Colored Minstrels; Dec. 1, Agnes Leonard, in Woman's Faith; 3d, Hardie and Hoey Child of State comb.; 9th, Concert, Sternberg, Wilhelmj and others.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch proprietor): Charlotte Thompson did not appear 23d as announced. Jule Keene and Sallie Adams in Chris the Miller Boy, gave two performances 25th. Matinee slimly attended, evening attendance fair. This is without prejudice one of the weakest troupes that has visited us for years. A highly appreciative audience witnessed Matrimony on the 27th. This was one of the best performances given us for some time.

Items: Manager Mishler has engaged quite a number of attractions for the month of December; the names of troupes however, are not as yet made public here.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Two Nights in Rome to a good house, Nov. 20. Stanley made an excellent Yankee, and in the rest of the co. no discrimination can be made. On the 22d Matrimony drew a fair house. The play is a good one and the co., which includes E. F. Thorne and wife, Gotthold and Louise Muldener, was very good. 24th, Annie Pixley and a good co. played M'liss to a full house; 25th, W. H. Power's Comedy co. played Dr. Clyde, to good business. Booked: Boston Mendelssohn Quintette Club, 26th; Rial and Draper's Uncle Tom's Cabin co, 27th; Agnes Leonard and co., 30th; Haverly's Colored Minstrels, Dec. 1.

DANVILLE.

Opera House (Frank G. Angel, manager): J. F. Warner and Mlle. Zola's Comedy co., 25th, to a large house. The Thompson Electric Light co. changed date from 27th to Dec. 4. Coming: Nov. 30, Bryant's Minstrels; Dec. 1, Emma Vern comb.; Jule Keene and Sallie Adams, 2d; Mme. Rentz Minstrels, 11th; Kate Thayer Concert co. and Spanish Students, 14th.

Item: Letters in postoffice here for George Elsworth, care London Circus; George Fierson, care of Aberle's Minstrels; John Tuft, London Circus; Frank B. Conley, Prof. Lewis Burt and C. L. Graves.

COLUMBIA.

Opera House: W. H. Power's Paragon co., under management of John D. Mishler, presented The Galley Slave, Nov. 24, to a good-sized audience. The co. is a good one. The play was well mounted. Booked: Rial and Draper's Uncle Tom's Cabin, Nov. 26; Jule Keene and Sallie Adams, "Chris," Dec. 8; Amy Stone, Triple Alliance, 13th; Hickey's Humpty Dumpty, 27th; B. Macaulay, Messenger from Jarvis Section, Jan. 12.

HARRISBURG.

Opera House (H. J. Steel, manager): Electric Lights comb., 20th. They are announced to return in two weeks. Rial and Draper's Uncle Tom's Cabin co., 25th, to large audience. Booked: Frank Frayne as

Si Slocum, 27th; A Child of the State co., 29th; Haverly's Original Colored Minstrels, Dec. 2.

MEADVILLE.

Opera House (H. M. Richmond, manager): Mme. Rentz's Female Minstrels are billed to appear at this house Dec. 1, followed by Warner's Ideal Baby co. in Fatimitza 2d. Booked: Power and Pulsifer's Paragon co. 9th.

Items: A couplo of first-class attractions can secure good houses Christmas and New Year's nights. Both dates are open. Clinton Hall's Strategists having given such excellent satisfaction, Managers Wagner and Reis have secured them for a return trip through the Oil circuit later in the season.

SHAMOKIN.

Grand Army Opera House (John F. Osler, manager): W. H. Power's Comedy co., Nov. 19, in The Galley Slave, to a crowded house. W. J. Thompson's Electric Light co., small but appreciative audience, 22d. L. W. Washburn's Vaudeville troupe, good house, 26th. Performance only fair. Billed: Jule Keene and Miss Sallie Adams, Dec. 4.

SHENANDOAH.

Shoemaker's Opera House (William Shoemaker, manager): Booked: Pease Dramatic co., Dec. 17, 18, 20 and 21.

Item: We are having a new and very fine Academy of Music built here, owned by P. J. Ferguson, which, when completed, will be second to none in the county. Expect it will be ready by the New Year.

COLUMBIA.

Opera House (J. H. Zeamer, manager): Power's co. in Galley Slave to a large and fashionable house, Nov. 24. Appreciation of the acting of Ida Lewis as Cicely Blaine was shown by an enthusiastic call before the curtain. Rial & Draper's Uncle Tom before a crowded house, 26th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Nov. 23, W. J. Thompson's comb., in For a Life, to a fair-sized audience. The co. is good and possesses many marked features. Rial & Draper's co., in Uncle Tom's Cabin, 24th; crowded house. Prof. Anderson, great Wizard, to a good house, 25th.

PITTSTON.

Music Hall (J. R. Ehret, manager): Bartley Campbell's Matrimony, Nov. 26th; E. F. Thorne as Dick Seabright, to good house; co. very good; Keene & Adams' comb. in Chris, 29th; The Galley Slave comb., Dec. 1; W. J. Thompson Comedy co. in Jacoby, 3d.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Prof. Hartz and co. the entire week of 22d, playing to very large business, and giving general satisfaction. Dec. 1, Child of the State.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Stella Belmore Burlesque troupe in Greek Fire, Nov. 24 to 27, to good business. Coming: 29th, 30th and Dec. 1, A Celebrated Case with a strong cast. Kate Claxton in the Snow Flower, 2d, 3d and 4th.

Low's Opera House (William H. Low, Jr., manager): My Partner, Nov. 24 to 27 drew large houses. Thanksgiving evening the receipts were over fourteen hundred dollars. Louis Aldrich and C. T. Parsloe were as usual well up in their parts and scored the honors equally. House closed the coming week.

Theatre Comique (Hopkins & Morrow, managers): Crowded houses during the week. The three Gorman Bros. created quite a stir with their specialties. New people: 29th, The Fieldings, John and Maggie; Love Sisters, Frank B. Carr, Gibson and Binney, Ada Burnett, and the regular stock company.

South Carolina.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): The week has been bare of events. Coming: Dec. 21 and 22 Ada Gray comb.

Tennessee.

MEMPHIS.

Leubrie's Theatre (J. Brooks, manager). Mad. Janauschek appeared at this theatre for two nights, Nov. 22 and 23, to very good business. She was well supported, particularly by Lizzie Creese. 24th, and balance of week we had Humpty-Dumpty to fair business.

Item: Geo. J. Common, door-keeper of Leubrie's formerly of Whitney's, Detroit, leaves shortly to go ahead of Baker & Farren for balance of season, his departure will be much regretted by the many theatre goers here, as he has proven himself most efficient and gentlemanly in the discharge of his duties.

Texas.

GALVESTON.

Tremont Opera House (Mr. H. Greenwall, manager): Opened 22d, four nights, Rentz-Santley Novelty and Burlesque co. to a large audience entirely comprised of the male sex, old and young. The performance was satisfactory.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Mahn's Opera troupe commenced an engagement of four nights and a matinee, on 22d, to small audiences. They presented Boccaccio, Fatinitza and the Chimes of Normandy. Ada Cavendish opens Dec. 1, for four nights.

Virginia Opera House: May Fisk gave two performances, 24th and 25th, to poor business.

PORTSMOUTH.

Opera House (John Wilhelm, proprietor): Jack and Miller's coterie of Comets, Nov. 26, to small house. Booked: Anthony and Ellis' Uncle Tom's Cabin co., Dec. 3 and 4; New Orleans Minstrels, 11th; John T. Raymond as Col. Mulberry Sellers, 24th.

Items: There is great complaint here of the high charges of admission made at the Opera House.—Pabst's Celebrated Orchestra furnishes delightful music for the operatic performances.—Negotiations are pending with the Rice Evangeline troupe.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Miss L. Clay Bigbie, dramatic elocutionist, to fair audience on Nov. 26.

Peabody Hall (K. Kemper, manager): Prof. Carter, psychologist, to large audience on 25th.

Wisconsin.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Den Thompson drew full houses part of last week. Haverly's New Mastodons, Nov. 22, 23, to good houses. Mr. and Mrs. Geo. S. Knight, 24th, 25th, 26th, 27th, in Otto, a German. Opened to light business 24th. On the 25th the house was packed to its utmost. This was their first appearance here. Their play is rather monotonous, but Mrs. Knight is bright and pleasing and her songs are well rendered.

Academy of Music (Harry Deakin, manager): Gulick and Blaisdell's Hop-Scotch party went to pieces here Nov 20; too nonsensical to be pleasing. Eli Perkins lectured to a large audience 21st; Jay Rial's Humpty-Humpty, 25th, 26th, 27th. To an immense business 25th. The show is well provided with novelties.

RACINE.

Opera House (McFarlane and Rusco, managers): Mr. and Mrs. Geo. S. Knight, Nov. 23, in Otto, to only a fair house. Cheap theatrical shows, when extensively billed in Racine, get full houses. That such justly acknowledged artists as The Knights should play to almost empty benches is evidence of strange taste on the part of theatre-goers here. The managers of our Opera House work hard to secure good attractions, and such a return is anything but encouraging. Shannon and Edeson's Golden Game, Dec. 7.

RACINE.

Opera House (McFarland & Rusco, managers): Snelbaker's Majestic Consolidation played on the 18th. Gulick & Blaisdell's Guaranteed Attraction No. 2 presented Harry Webber in Nip and Tuck 19th. They continue to bill In Private Life, but play the old A B C.

Items: Harry Richmond has applied for dates.—John T. Raymond Dec. 3.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): D'Oyly Carte's Pirates of Penzance gave fine performances to full houses last week. Lotta, in Musette, 29th, 30th, 31st, and Saturday matinee; Zip rest of the week. Little Nell and the Marchioness next week.

Ford's Opera House (John T. Ford, manager): Haverly's Minstrels filled this place all last week. There are many amusing and original features in the entertainment. Gus Williams, in Our German Senator, this week.

Lincoln Hall: A grand concert, Dec. 2, by Wilhelmj, Constantine Sternberg and Letitia Louise Fritch; Max Vogrich, director. The combined forces of the Rive-King and Donaldi-Rummel cos. appear on the 3d.

Theatre Comique (Jake Budd, manager): Cardello and Victorello, the two Burtons, Allen and Hart, Lizzie Parker, the two Wesleys, Maud Leigh, and the entire co. in grand bill.

Item: Franz Rummel is to be married soon in this city to Leila, daughter of S. F. B. Morse. Manager Lonsdale reports good business everywhere.

Canada.

TORONTO.

Royal Opera House (J. C. Conner, manager): The Toronto Opera co. made their debut at this house, 25th, in The Chimes of Normandy, under the patronage of His Honor, the Lieutenant Governor and Mrs. Robinson, who occupied one of the private boxes. Mrs. Cooper as Serpolette and Miss Pepwarth as Germaine acted and sang well and were deservedly applauded each evening. For next week, the Enoch Arden comb. were booked, but owing to their financial difficulties they will not appear. Manager Conner intends during the week to have a series of benefits for some of the city charities.

Grand Opera House (A. Pitou, manager): The Corinne Merry Makers commenced 26th an engagement of five nights. They proved a decided success. The most striking feature of the entertainment is the singing and acting of Little Corinne herself, which is excellent, and the rest of the co. are good. W. E. Sparks comb. Dec. 2.

MONTREAL.

Academy of Music (H. Thomas, manager); Halleck French Opera Bouffe co., to moderate business only, although things were deserving of better support. Booked: Soldene Opera Comique, Dec. 29, 30, 31, and Jan. 1 and 2.

Theatre Royal (J. B. Sparrow, manager): Closed.

Items: The Fisk University Jubilee Singers were at Queen's Hall two nights and matinee to immense business and well pleased audiences.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): Corinne Merrie-Makers occupied the boards Nov. 22 and 23, producing Cinderella, interspersed with an excellent musical olio, to moderate business. The Soldene Opera co. filled balance of the week, presenting The Naval Cadets, Genevieve de Brabant, Trial by Jury, La Fille de Madame Angot, and Chilperic, to fair audiences.

BROCKVILLE

Opera House (George A. Dana, manager): Fisk Jubilee Singers gave a concert to a good house Nov. 22. Soldene Opera co. in Chilperic and Trial by Jury 24th, to fair business.

Item: Soldene Opera co. did not get here till half-past seven p.m., owing to a smash-up on G. T. R.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): Popular Dramatic co. presented Nick of the Woods to a good house 25th.

Item: The Grand Opera House, under Manager Spackman, opens 29th.

FASHION'S FREAKS.

One of Sarah Bernhardt's most becoming costumes is a silver-grey plush, adorned with steel beads, forming a netted fret-work fringe on the skirt and a collar on the corsage.

A lady about to give character readings will appear soon as Lady Macbeth. Her costume in the banquet scene is magnificent—a robe of white satin covered with embroidery in gold bullion. A mantle of green cloth is also embroidered in gold bullion bordered with ermine. This costume was designed by Madam P. A. Smith, of 117 West Twenty-eighth street, whose reputation in creating effective dresses is world-wide. The superb dresses worn by Miss Adele Belgarde at Haverly's were designed by her. A handsome black velvet dress en train was also made at this establishment for the same lady. A handsome walking-dress of brown satin, with panels of wine-colored brocade, is one of the most stylish of the many very elegant dresses made by this house. The originality of Madame Smith's designs, the finish and style might be well imitated by many of the celebrated artists abroad.

Altman's fancy goods department is gay and bright with its brilliant holiday trim. Both plush and [illegible] enter largely into the manufacture of these charming holiday goods. Quaint pictures are framed now in brilliant plushes. Leaving the brilliant down-stairs store by any of the three elevators, the visitor on the second floor finds the whole floor devoted to suits, wraps, furs—all in the latest style; but it is reserved for the third floor to surpass anything of the kind in this city. A commodious reception-room, furnished with easy chairs and tables, is surrounded by dressing-rooms conveniently fitted up with mirrors. Here are to be seen elegant designs for the stage and other occasions. Agnes Booth had all her dresses for the Legion of Honor made here, and anything handsomer than her black brocade and her white Surah silk tea-gown, with its petticoat of Languedoc lace and lace waist, cannot well be imagined. Also her brocade of lavender and silver and gold and olive velvet, adorned with point d'Alençon. Altmann also exhibits very pretty tea-gowns; one, especially, of blue cachmire and dark blue velvet, was shirred around the neck, and in the back the petticoat was of the velvet, trimmed with silver braid.

Bloom, 48 and 50 W. Fourteenth street, has now a light and commodious building for his purpose—the various departments are very gay and bright with the latest novelties required in their special line of business. Their theatrical costumes are so reasonable and handsome that the wonder is how they could possibly be made for the prices. One exhibited was a Nile green brocade combined with a square train, was adorned with cachemire ornaments. A surplice waist was finished with a shirred ruff adorned with cachemire ornaments. Another handsome stage costume was of black satin court train, finished with old gold satin and black lace embroidered with gold. A fret work of gold braid and bons of pearls and gold adorned the front, Pompadour corsage adorned with gold braid and pearls Marie Antoinnette sleeves. The price of this very effective costume was only $125. They also had a number of serio-comic and other short costumes, brilliant and effective. Bloom's is one of the most reasonable places in the city for all kind of theatrical jewelry. They have a large assortment of infants outfits and superb pillow and sheet shams of lace and embroidery at all prices. Their undergarment department is very complete, and the sets can be bought from $7 up to $50, in Surah silk and lace and flannel and cambric. Their hosiery department presents elegant novelties in silk lace as low as $8 a pair, and plain raw silk at $1.50 a pair. For children there are woolen stockings with cotten feet, an innovation on the entire woolen stocking. Handsome street wraps can be had here very reasonably. Satin and fur lined and plush and brocade, together with everything in the fur line. Street suits of any variety at very reasonable prices. A very handsome assortment of embroideries for dresses; also a separate glove department complete, a store which will be an attractive feature of Fourteenth Street.

The Liederkranz Society gave one of their attractive concerts on Sunday night, at the rooms of the club. An orchestra conducted by Mr. Paur played Beethoven's Leonore overture No. 3; the Männerchor sang a beautiful song by Mohring; Mr. S. B. Mills, the pianist, played several selections from Chopin, Schumann and Liszt, and a new composition of his own a Mazurka, entitled Fascination, and Emma Juch, a young soprano, made her debut. This lady sang a selection from Mignon, and a song Mid Starry Deeps of Splendor, also the solos in Mendelsohn's Hymn of Praise. Miss Juch is a fresh young singer with a good voice, and her style gives much promise for the future. The Mignon selection she sang in a rather stiff manner, but musically correct. Miss Juch's voice is high, sympathetic in quality and worthy the most careful training. The singer's method is intelligent and her delivery good. This was the first concert of the season, and the music loving members enjoyed their feast of good things immensely. The programme was effectively rendered. Jacob Graf and Ella Trotsach appeared to advantage in the Lobegesang.

If New Yorkers are not familiar with Rossini's Stabat Mater, it will not be the fault of Mr. Mapleson. Sunday night's concert, opened with this well known number for the second time this season. There was a large audience despite the weather. Signor Campanini, Mlle. Valleria, Signor Galassi, Mlle. Cary, and Signor Monti appeared and gave a splendid rendition of Rossini's music. Valleria delivered the Inflammatus admirably, and was encored for her charming singing. The Cujus Animam, sung by Campanini, and Pro Peccatis, by Galassi, were gems of vocal beauty. Valleria was specially successful in her delivery of the Inflammatus. The Stabat Mater was given several times last season, yet the familiar and melodious Inflammatus seems always welcome. After the Stabat Mater, there was as usual, a miscellaneous concert, in which Mme. Swift, Belocca, and Ravelli took part, aided of course by the Chorus and Arditi Orchestra. Belocca sang Cherubini's Ave Maria, Ravelli scored a success with Luzzi's Mia Madre, won an encore and gave a French ballad—Ouvre ta porte a mon cœur. Signor Ravelli proved himself a charming singer, with a good voice, but unfortunately lacking breadth of style. He sang with spirit, and some fine notes were given with great effect; but there is something wanting in Ravelli, that only a wider and fuller musical education will give him. The solos and choruses on the whole were sung delightfully, and the orchestra did excellent service. One of the orchestral pieces deserving of notice was the Funeral March of a Marionette. Mr. Mapleson's Sunday concerts at the Academy seem to find favor from the public.

The gala concert at the Metropolitan, on Sunday, did not draw largely, perhaps on account of the weather, though the concert was above the average in excellence. The programme opened with Mendelssohn's Wedding March, followed by Herold's Zampa overture, admirably played by the orchestra under the direction of W. G. Dietrich. The extra attractions were the original Spanish Students, the Weber Quartet, and Emma S. Howe. The playing of the Students was received with acclamations of delight, and no wonder. Their rendering of The Turkish March, Mozart, and the Neva Waltz Granados, was simply beautiful. Sweet delicate phrasing, and marked musical accent, were the characteristics, which so charmed the audience that encores were vigorously demanded. Again, in a potpourri on National airs, the Students played with spirit, evoking the utmost enthusiasm. On being recalled they gave one of Dave Braham's popular airs of the Mulligan series, and were again encored. The Weber Quartet sang well, the voices are sweet and nicely in chord. The best thing they did was a piece by Rhodes, Remember Now Thy Creator. Emma Howe is only a fair vocalist. She sang the Staccato Polka neatly and with good effect; but when she sang with the Weber Quartet, [Sweet Bye and Bye, her vocalism was a dismal failure. The orchestral selections, which were finely played, were Wagner's Rienzi Overture, Gounod's Ave Maria, and Massenet's Scenes Neapolitaines. The closing number was a galop, L'Adieu, by Dietrich the conductor. We have seldom heard the orchestra do better work, and certainly nothing could be finer than their rendition of Gounod's beautiful Ave Maria.

AMONG THE MUSICIANS.

Blanche Roosevelt has been very sick.

Signor Liberati, the cornetist, has had a good season out West.

S. B. Mills is to give a series of piano recitals at Steinway Hall.

Remenyi is to play in Tarrytown, Dec. 12, and in Steinway Hall, Jan. 7.

Rudolph Bial's Vocal and Instrumental Concerts attract large audiences.

Mapleson, it is said has made thus far, a clear profit of $30,000 by his operatic season.

Marie Nellini, soprano, has been engaged by the Quintet Club of Boston, for a series of concerts.

Theodore Thomas will conduct the Christmas performance of The Messiah at Cincinnati, Dec. 25.

The Donaldi-Rummel Concert combination is doing good business through the Eastern States.

Mefistofele is to be produced by the Strakosch-Hess Opera company at New Orleans, during the Winter.

M. Rossi, a church singer, is a member of the opera company at the French Opera House, New Orleans.

La Damnation de Faust, with Valleria and Henschel as Marguerite and Mephistopheles, at the Symphony Society's concert.

Laura Joyce is reported to be practicing the music of the Masque of Pandora, which is likely to be brought out by Augustin Daly.

Concert of the Haydn Society in Baltimore to-night, Dec. 2. Zippora Monteith, soprano, and Signor Liberati, cornetist are the soloists.

Arrangements are pending between Mr. Haverly and Blanche Roosevelt for the production of the Masque of Pandora, after its run in Boston.

Second public rehearsal of the Symphony Society at Steinway Hall, this afternoon (Dec. 2). On Saturday evening, the 4th, the second concert takes place.

The Deutscher Liederkranz, is looking about for a new conductor. The name of Schvenden, the Norwegian composer has been mentioned in this connection.

Mme. Ambre has met with a warm reception at New Orleans, greatly in contrast to her New York welcome. They think down South that she is a charming prima-donna.

Olivette, the new operatic success in Paris, and now running at the Strand, London, is to be D'Oyly Carte's next venture in New York. Olivette is a musical spectacle.

Rafael Joseffy, the pianist, and Theodore Thomas, with his Orchestra of sixty performers commence Dec. 13, a series of evening and matinee concerts at Steinway Hall.

Richter, the violinist of the Rive-King Musical co., is winning golden opinions by his masterly playing. He is everywhere spoken of with the highest praise by press and public.

Mme. Constance Howard, the pianist, is to give two recitals at Steinway Hall, Dec. 4 and 8. Mme. Howard will play selections from Beethoven, Schumann, Chopin, Liszt, and Rubinstein.

Georg Henschel announces four vocal recitals at Steinway Hall, commencing Tuesday, Dec. 7. He will be assisted by Lillian Bailey, soprano; Louie Homer, contralto; Charles B. Hayden, tenor, and William H. Sherwood, pianist.

Hisida, the latest opera by Richard Genee, has been secured by Augustin Daly. It has been received with much favor in Europe. Mr. Daly will produce it in January, introducing in it the recently imported Nautch girls as dancers and Jugglers.

Pauline Maurel, the contralto with the Emma Abbott Opera co., has met with marked favor in every city where she has appeared. Musical authorities agree in the opinion that she is the most promising young contralto on the operatic stage.

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ABBOTT.—The Emma Abbott company is doing better business than ever through the country.

BARNES.—W. Elliott Barnes is writing an emotional drama for Lillian Spencer, which she will shortly produce.

HAVERLY.—The exact figures of the receipts of J. H. Haverly's enterprises Thanksgiving Day were $22,800.

EMMET.—Fritz says he has settled down now to hard work, and he offers a thousand dollars to any one who shall catch him drunk again.

JEFFREYS.—Ida Jeffreys, who has lived in semi retirement lately, has been engaged by the Kiralfy's to play Aouda in Around the World.

DYAS.—Ada Dyas is still at Ledgewood, near Norwalk. Is it just to the public that such a sterling actress should remain disengaged?

FIRST NIGHTS.—Jenny Lind's first night netted $20,000; Rachael's, $5,000; Gerster's, $7,200; Christine Nilsson's, $9,300, and Bernhardt's, $8,000.

DARLING.—Bessie Darling is recovering from her recent illness. She will soon arrange a tour, adding Lucille Western's version of Oliver Twist to her reportoire.

THOMAS.—D. S. Thomas, the Press Agent of Haverly's new Mastodon Minstrels, is clever and careful. It is said that he doesn't know the taste of liquor or the soothing effects of a cigar.

CURTIS.—Frank Curtis, proprietor of the Samuel Posen company, arrived in New York this week from Portland, to superintend the arrangements for putting his new drama on the road.

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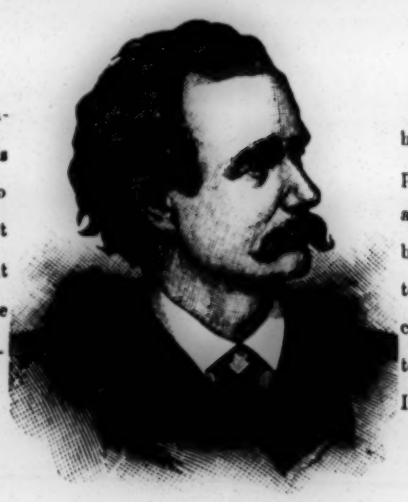

BUSH STREET THEATRE.—"The Phœnix is admitted on all sides to be a hit. It is the best three hours' amusement that we have had there for many a long day.—POST, Nov. 10.

A CROWDED house greeted the third performance last night, and from the looks of the box-sheet this satisfactory state of affairs will continue for some time to come.—EXAMINER, Nov. 11.

WHAT THEY SAY ABOUT US:

"THE PHŒNIX" drew an immense house here; and it ought to, is bound to, and will continue to during its run. It is full of faults; but the scales are overwhelmingly in favor of the weight of the fun and comic character-acting with which the play abounds. Everything has been thrown into the plot, and to analyze the piece gravely would be impossible. Milton Nobles is like his play. One moment he carries his audience away by a charming bit of character acting, and the next moment he disappoints them to the quick by burlesquing his own part. The two chapters which, as a poor, besotted Bohemian, he furnishes to "The Chambermaids' Own" dime-novel periodical are exquisitely funny. But, as stated, it is not possible to talk of "The Phœnix" from any one standpoint; but it is impossible to see it without enjoying it fully and thoroughly; and it may be said generally of the leading characters that they are all carefully drawn oddities, broadly painted, but with plenty of truth underlying the portraits. Charles Dickens, were he alive, would have enjoyed it hugely, although he would have seen all its impossibilities. It is almost unfair, after having laughed for three hours and been thoroughly amused by Mr. Nobles' play, to dissect it any further. It teems with fun, and that is what we want in San Francisco just about this time.—POST, Nov. 9.

IT IS DIFFICULT to decide what "The Phœnix" should be properly called. On the bills it is styled a melodrama; but whilst it has the romantic and exciting scenes that are necessary to such a composition, it is also full of farcical fun. The fire-scene, which closes the prologue, is very thrilling. As the ragged and ink-stained shaper of the heroine's destiny still pursued by the villain, as Jim Bludsoe, who sprang, Phœnix-like, from Carroll's ashes, and who has already been sung of by one of our own poets, and in the many disguises which he cleverly assumes, Mr. Nobles shows the possession of much dramatic power. Like his play, which is now as lurid in its coloring as the atmosphere of a dime-novel, and now as rollicking as a comic song, Mr. Nobles' acting is not cast in the hard mould of consistency. He plays havoc with the situations, ridicules what should be pathetic, is flighty where he should be steady, and is generally eccentric, puzzling and amusing. That he can be quietly effective is seen in the prologue. The house was filled with an audience that greeted the performance with unstinted applause.—CHRONICLE, Nov. 9.

IT HAS TWO MERITS, that of being amusing, and that of being perfectly free from vulgarity. Mr. Nobles himself plays five or six characters, and acquits himself very satisfactorily. His Bohemian, writing a story for "The Weekly Chambermaid's Own," is one of the funniest things we have had for a long time. It is excessively humorous; and he deserves great credit for the way in which he makes his audience enjoy a chapter of a familiar travesty of a dime novel. His Frenchman is most artistic and his "drunk" is most amusing. The company are above the usual standard. Mr. Locke will once more see his theatre filled up night after night.—CALL, Nov. 9.

BUSH STREET THEATRE.—"The Phœnix" met with a warm reception last night. A better fire-scene has not been presented in many a day. The play has action, humor and stage effects, and will doubtless please a large class of theatre-goers.—BULLETIN, Nov. 9.

BUSH STREET THEATRE.—The melodrama of "The Phœnix" was given last evening to a large audience. It is at once a thoroughly amusing as well as an interesting play. There is not too much sentiment, while the supply of humorous dialogue and situation is very full. The dual role of Carroll Graves and Jim Bludso was most ably sustained by Mr. Milton Nobles. He is natural and effective in his acting. The fire-scene, which concludes this act, was perhaps the best that has been given in a theatre in San Francisco. Mr. Nobles has a strong support.—ALTA, Nov. 9.

MILTON NOBLES in his various assumed characters proves himself to be a versatile and finished actor. He carries the burden of the play most creditably. His company is talented. The characters of the piece are well sustained.—FIGARO.

MILTON NOBLES, whose earliest dramatic experiences, like those of Lotta, Frank Mayo, Maggie Moore and others, were obtained on the San Francisco stage, and who left here some nine years ago a mere boy, comes back to us with Eastern honors, an accomplished, finished and versatile actor, and the author of one of the best and most popular dramas on the stage. *Figaro* congratulates him on the result of his labors, and the management on the engagement. It will be a profitable one.—FIGARO, Nov. 10.

MILTON NOBLES has hit the public taste in The Phœnix, and his audiences have been almost too large for the theatre so far.—CALL, Nov. 11.

THE play is interesting from beginning to end, and has just the proper amount of light and shade to carry it through an evening successfully without tiring. The scenes follow one another in rapid succession, and the parts are all in good hands. That it will prove a drawing card there is little doubt, since every scene and act was vociferously applauded. This play, as presented by the Milton Nobles Combination, effectually proves the advantage of a thorough ensemble. Every actor, from long experience and a thorough acquaintance with the most minute portions of the business of the play, presents a perfect piece which fits into the whole structure with almost absolue perfection of workmanship. The parts are well played, and altogether the play is a thoroughly enjoyable one.—EXAMINER, Nov. 9.

THE PAST WEEK has offered several novelties in the way of theatrical performances, the first of which was the advent of the Milton Nobles Combination in the play of the "Phœnix" at the Bush-street Theatre. The company have attracted a succession of crowded houses, and from every indication there is little doubt that Manager Locke has struck the much-needed bonanza.—EXAMINER, Nov. 14.

From a literary point of view the play is naught; from a pecuniary, it is excellent, as the houses have been full nightly, which, after all, is the main consideration. * * * Mr. Nobles is a natural comic actor, with a voice that irresistibly reminds us of Charles Wheatleigh and a manner reminiscent of Sothern. In the quaint parts of the character of Carroll Graves, afterwards Jim Bludso, which are many, Mr. Nobles is excellent.—NEWS LETTER.

HE has a look of Mark Twain and a voice like Charles Wheatleigh, and in some indefinable way he now and then calls to mind poor Ned Adams. * * * His comedy is a nervous, impetuous, startling, dialectic affair. * * * People laugh till the rafters ring at Carroll Graves' chapter in his spicy serial for "The Chambermaids' Own." And he does it well, too. * * * I wonder much in what asylum Mr. Jim Bludso discovered his tailor. * * * And yet it sets right enough upon Jim Bludso—as do all his peculiarities of voice, of style, of gait, of acting. Who that saw him on Monday night would have him otherwise if they could?—ARGONAUT.

From the North, the South, the East and the West the popular voice proclaims our motto:

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The Harrisons in Photos.

ROUTE: Cleveland, 18th, 19th, 20th; Erie, Pa., 22d; Buffalo, 23d, 24th, 25th.

BY B. E. WOOLF.

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CIRCUS RIDER,

in the popular comedy, "An Arabian Night," stamp her as the

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SEE THE STAR COMPANY:

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THOMAS J. SHAY,	SUSIE PARKER,
JAS. STURGISS,	AGGIE WOOD,
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The loveliest and most vivacious comediennes in this country, well supported, with a clever, sparkling comedy, depicting life at one of our most fashionable sea-side resorts, depicting the many varied types of people, their humorous adventures and comical situations.

Fun is the "open sesame" and Miss Lewis is the centre of attraction, upholding her title with a fascinating dignity, grace of action, beauty of face and power of voice, all of which are becoming to herself, pleasing all eyes—even the most fastidious critics

Miss Catherine Lewis is a charming and vivacious actress, graceful and capable of quickly enlisting the sympathies of her audience. She sings with power, expression and harmony, and exhibits a cultivation and wonderful sweetness of voice. She is almost the perfection of grace and elegance, all her attitudes, every pose are full of studied grace, and heightened by a charm and beauty of person. Her acting is interlined with a delicious naviete that carries her audiences away with unqualified appreciation.

It is a play of to-day, the scene of which is laid in that fashionable watering place known as Long Branch, and the time is that interesting period in the year, summer, when mankind vies with ice in melting. It is brimming over with every imaginable conceit that can be twisted into something amusing and pleasing. The dialogue is easy and sparkling; the songs, dances, specialties, delightful; the jokes and hits new and fresh, and the whole thing abounds in comic and funny situations. In addition to that most charming of prima donna comediennes, Miss Catherine Lewis, there is an excellent support, the whole company being known and copyrighted as "The Favorites." For a treat of mirth, music and melody, this is a splendid chance, and every one should avail themselves of it.—BALTIMORE NEWS.

FORD'S GRAND OPERA HOUSE.

Miss Catherine Lewis, who scored such a decided success in New York as the Royal Middy, made her appearance at Ford's Grand Opera House last evening in a new comedy-drama, entitled "Long Branch." The play has been announced in a flattering manner, and this fact, coupled with the reputation of Miss Lewis, drew a large audience. The scene is laid at Long Branch, the action consisting for the most part of songs, dances and specialties, which were roundly applauded. Miss Lewis labored under two disadvantages; first, a lack of thorough rehearsals; second, her first appearance in the role, that of Miss Electra Bracegirdle, but Miss Lewis was very cordially received. She acted with characteristic grace and abandon and sang her songs expressively.—BALTIMORE GAZETTE.

FORD'S OPERA HOUSE.

A musical and farcial piece entitled "Long Branch," which depicts life at a fashionable watering place, was given here last night, the chief attraction being Miss Catherine Lewis, a very accomplished vocalist and an excellent comedienne. The company she brings with her includes some good material, and the piece, which is after the style of those light and airy trifles that have recently hit the popular taste, strongly abounds in amusing situations, witty dialogue and sparkling music.—BALTIMORE SUN.

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"And the fun was immense"—TIMOTHY X. 16th.

"In ten minutes time after Widow Bedott made her first entry upon the Academy stage the Widow and comedy were a pronounced 'go.' The play caught so neatly, and the full humor was so cleverly extracted by Haverly's Comedy company, that it is a pleasure to record it."—NEW ORLEANS TIMES.

"Mr. Haverly has surrounded Messrs. Bishop and Barrows with such efficient support that they materially assist in the unfolding of the comedy."—NEW ORLEANS DAILY ITEM.

"The audiences leave the theatre almost exhausted from laughter. Bishop is simply immense as the Widow, while Barrow's Elder is a handsome portraiture of a certain New Orleans divine well known to the press gang.—NEW ORLEANS DEMOCRAT.

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J. H. HAVERLY, Proprietor. MINSTRELSY ELEVATED TO A LEVEL WITH OPERA. J. H. MACK, Manager.

NEW FEATURES FOUND AND PRODUCED FOR THE FIRST TIME BY THIS GRAND COTERIE OF REFINED ARTISTS.

ENDORSEMENTS FROM THE PRESS.

The large audience were thoroughly delighted, and from the very beginning showed their appreciation. We can safely say it is the best minstrel performance we ever saw.—SAGINAW NEWS.

A complete surprise from the rise to the fall of the curtain, everything receiving hearty applause. Nothing to compare with it has visited Grand Rapids.—GRAND RAPIDS EAGLE.

They are truly immense. The transformation scene was gorgeous, while the funny sayings and songs of first part were new, and rendered in a more elevated manner than we have ever seen in any other like organization. All acts and specialties were effectively produced, and the changes rapid, so as to destroy all sense of monotony. It is certainly a revolution in minstrelsy, and takes its place on a level with the most refined entertainment.—MILWAUKEE SENTINEL.

ROUTE: Dubuque, Ia., Nov. 29; Davenport, 30th; Rock Island, Ill., Dec. 1; Peoria, 2d; Springfield, 3d; Bloomington, 4th.

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